

THE
ODES
OF
HORACE

In *Latin* and *English*;

With a Translation of
Dr. BENTLEY's NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

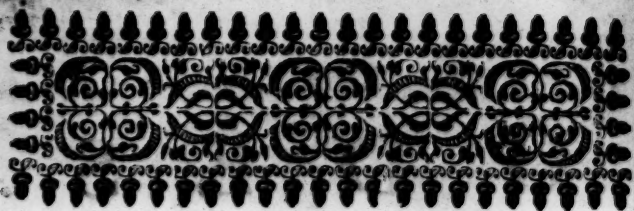
Tu lenē tormentum ingenio admoves. Hor.

PART XI.

To be Continued.

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Q. Horatii Flacci
O D A R U M.

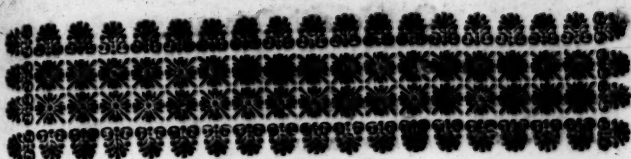
L I B. III.

O D E I. *Ad ASINIUM POLLINEM.*



DI profanum vulgus & arceo.
Favere linguis: carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

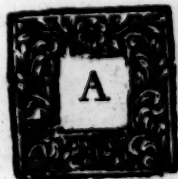
Regum timendorum in proprios greges,
Reges in ipsos imperium est Fovis,
Clari Giganteo triumpho,
Cuncta supercilio morientis.



T H E
O D E S
O F
H O R A C E.

B O O K III.

ODE I. *To ASINIUS POLLIO.*



WAY the Vulgar, whom I scorn
and hate !

All with attentive Silence wait,
While I, the *Muses* Priest, long Si-
lence break,

And to the list'ning Youths in mystick Numbers
speak.

Kings by Superior Might their Empires sway,
But Kings themselves great *Jove* obey;
He awes this World with his Imperial Nod,
The Gyants felt his Bolts, and own'd the Victor God.

(a) *Esto, ut viro vir latius ordines*

Arbusta sulcis; hic generosior

Descendat in campum petitor;

Moribus hic, meliorque famâ

Contendat: illi turba clientium

Sit major. aqua lege necessitas

Sortitur insignes & imos:

Omne capax movet urna nomen.

Distriktus ensis cui super impiâ

Cervice pendet, non Sicula dapes

Dulcem elaborabunt soporem;

Non avium citharaque cantus

Somnum reducent. somnus agrestium

Lenis virorum non humiles domos

Fastidit, umbrosamque ripam,

Non Zephyris agitata Tempe.

Desiderantem quod satis est, neque

Tumultuosum sollicitat mare,

Nec saevus Arcturi cadentis

Impetus, aut orientis Hædi:

Non verberata grandine vinea,

Fundusque mendax; arbore nunc aquas

Culpante, nunc torrentia agros

Sidera, nunc hiemes iniquas.

The ODES of HORACE.

5

Mankind in Fortune's various Favours share:
Some stretch their rich Possessions far;
Some on the Bench, or at Elections shine;
Others a deathless Name by generous Actions win.

The Courtier of his Equipage is proud,
When numerous Slaves his Levees crowd;
But Rich, and Poor, and all, must meet at last,
When in the fatal Urn their mingled Lots are cast.

Whilst the drawn Sword hangs o'er the Tyrant's
Head,
Though with the richest Dainties fed,
No more he relishes the luscious Feast,
Nor hears the warbling Song invite to balmy Rest.

Rest is the Portion of the careful Swain,
Nor does the humble Cot disdain;
But lulls the Shepherd stretch'd on *Tempe's* Field,
Fann'd by the cooling Gales the gentle *Zephyrs* yield,

He who enjoys his All, nor covets more,
Minds not the Sea, secure on Shore,
Nor racks his Breast with black tormenting Cares;
Though Storms attend the rising or the setting Stars.

Unmov'd he sees the Vineyards rent with Hail,
The Fields disrob'd, the Harvest fail,
The fertile Product of the Orchat lost,
Burnt up by scorching Heats, or numb'd with chilling
Frost.

A 3

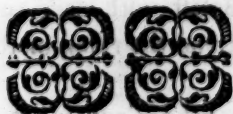
The

*Contracta pisces aquora sentiunt,
 Facilis in altum molibus: huc frequens
 Camenta demittit redemptor
 Cum famulis, dominusque terra*

*Fastidiosus: sed timor & mina
 Scandunt eodem quo dominus: neque
 Decedit aratâ (b) triremi, &
 Post equitem sedet atra cura.*

*Quod si dolentem nec Phrygius lapis,
 Nec purpurarum fidere clarior
 Delenit usus, nec Falerna
 Vitis, Achemeniumque costum;*

*Cur invidendis postibus, & novo
 Sublime ritu moliar atrium?
 Cur valle permutem Sabinâ
 (c) Divitias operosiores?*



The Tyrant Landlord, and his numerous Train
Of toiling Slaves, contract the Main;
Upon the Ocean's Banks new Structures raise,
And from their wonted Haunts the injur'd Fishes
chace.

But though he climbs aloft to upper Air,
He cannot shun intruding Care;
Care overtakes the Ships that nimbly glide,
And warlike Cavaliers, when in high Pomp they ride.

Since then, nor rich Perfumes, nor flowing Wine,
Nor Pavements from the Marble Mine,
Nor purple Robes the least Relief impart,
To ease a troubled Spirit, cure a wounded Heart;

Why should I think my Happiness compleat
In a new lofty modish Seat?
Why change my little Store and Peace of Mind,
For Pomp perplext with Cares, and Wealth with
Torments join'd?



(a) *EST ut viro vir latinus ordinet.*] Thus all the Books every where extant read it; but let us turn the Passage inside out. *Est ut, that is, Fieri potest, It may so happen that one Man may have more Money than another, or better Blood in his Veins, or more Honesty, or more good Nature.* Indeed? May it so happen? Is there any great Wonder in this? For how should it be otherwise? was it not always thus, and ever will be? Prithce let it not ever enter into thy Thoughts, that so foolish a Sentence could ever come out of Horace's Mouth. Thus therefore I correct it.

*Esto, ut viro vir latinus ordinet
Arbusta sulcis.*

That is, *Concedamus, Take it for granted, that one Man is richer, another better born, a third more pious, a fourth more famous, a fifth handsomer, a sixth more popular than his Neighbours: But what then? what does all this signify? since we are all under the same necessity of dying, both high and low, rich and poor.* Here we have hit it: this is fit to be put into Horace's Hands, or else I am mightily mistaken. The old Scholiast upon *Cruquius* is very pat, and plainly confirms what I say, when he tells us, *that est, signifies the*

same here as, fit; whereas I say, Esto is better than both of them.

(b) *Trivemi & post equitem.*] In all the Books belonging to *Bersmannus, Pulmannus*, and my self, the Particle *&* is left out; and so I believe it was in all the Books of the Fraternity of Criticks, though the Dissembling Rogues do not let us know so much: nor can we find this Particle in the *Loscherian* Edition: But the old *Venetian* retains *&*, whence I suppose the rest of the Editions borrowed it. I believe, if you melt down the Syllable in the following manner, the Verse will run much smoother.

*Decedit aratâ trivemi,
Postque equitem sedet atra
cura.*

See, *Virgil. Georg. 3, 116.* and *Anei. 10. 893,* Where *que* stands before *equitem*.

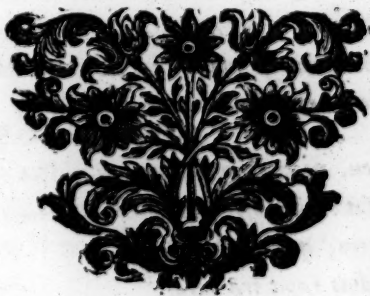
(c) *Divitias onerosiores.*] If you could but find some Book of Authority to stand by you in this matter, you might very safely read,

*Cur velle permute Sabinâ
Divitas onerosiores.*

Our Author speaks of Riches in much the same Terms, at *Serm. 1, 6, v. 99.* where he calls them a very heavy burden. *Ovid* is in the same Mind

Mind with our *Horace*. Met.
9, 575. The Scholiast *Por-
phyrio* favours this *Lesson*,
when he explains the words
thus. *Why*, says *Horace*, should
I give up my *Little Sabine
Farm*, where I live comfortably
and contentedly, to go in *Quest*
of fine Houses and large Pos-

sessions, which will only prove
a Burden (*oneri*) and a Plague
to me? But 'tis all one, whe-
ther you read *operosus* or *one-
rosus* by way of Epithet for
opes, so that I see no ne-
cessity for altering the vulgar
Reading.



ODE



ODE II.

(a) **A**ngustam, amici, pauperiem pati
Robustus acri Militiâ puer
Condiscat; & Parthos feroces
Vexet eques metuendus hastâ;

Vitamque sub dio & trepidis agat
In rebus: illum ex manibus hosticis
Matrona bellantis tyranni
Prospiciens, & adulta virgo,

Suspiret: Eheu, ne rudis agminum
Sponsus laceffat regius asperum
Tactu leonem; quem cruenta
Per medias rapit ira cades.

Dulce & decorum est pro patriâ mori:

(b) Mors & fugacem persequitur virum;
Nec parcit imbellis juventa

(c) Poplitibus timidoque tergo.

Virtus, repulsa nescia sordida,

(d) Intaminatis fulget honoribus;

(e) Nec sumit aut ponit secures
Arbitrio popularis aura.



ODE II.

LET the gay Youth be train'd to bear
The Hardships and Fatigues of War;
To dart the Lance, and rein the Steed,
And make the haughty *Parthian* bleed.

Let him, inur'd to Camps and Arms,
Rouze at the Trumpet's shrill Alarms;
When from the hostile Turret seen
By some fair Princess or young Queen,

She sighing cries; Alas! my Spouse!
Do not too rashly charge such Foes:
Grant Heav'n! you shun yon dreadful Man,
Who, Lyon-like, lays waste the Plain!

Who would not for his Country die,
When 'tis as Vain as Base to fly?
What Coward can out-run his Fate?
For Death comes on as we retreat.

Virtue with Native Lustre shines,
And still pursues her just Designs:
'Tis not to please the giddy Town,
She takes, or lays her Honours down.

Virtue

*Virtus recludens immeritis mori
 Calum, negatâ tentat iter viâ;
 Catusque vulgares, & udam
 Spernit humum fugiente pennâ.*

*Est & fideli tuta silentio
 Merces: vetabo, (f) qui Cereris sacrum
 Vulgarit arcana, sub îdem
 Sit trabibus, (g) fragilemve mecum*

*Solvât phaselum: sape Diespiter
 Neglectus incesto addit integrum:
 Raro antecedentem scelestum
 Deservit pede pana claudo.*



Virtue still finds new Ways to rise,
And free Admission to the Skies :
She scorns the Crowd, and homeward bound
Takes Wing, and spurns the misty Ground.

Next Virtue, Silence claims a Place:
He who his God or Friend betrays,
Should never hoist a Sail to Sea,
Or ever live at Land with me.

Jove sometimes in an angry mood,
Mingles the Wicked with the Good;
But Vengeance moves with Leaden Feet,
Yet will, though slow, the Guilty meet.



(a) **A** *Ngustam amici pauperiem pati.*] A great majority of the Books read *amice*, with whom the *Venetian* and *Lofcherian* Editions agree; and this puts us to a *Nonplus*, whether it should be an *Adverb* or a *Vocative Case*. That it cannot be the *Vocative Case*, appears in some measure from the run of this sort of *Metre*; and yet *Alcaeus*, the first Author of these Measures, whence they were called *Alcaicks*, did often use a *Trochee* in this very place, as *Hephæstion* witnesses, and as may be made good by Instances;

Πάρ μὲν γὰρ ἄντλ' ἰσονείδαν
ἔχει.
Εἴ τις δύναται καὶ παλάμῃ
ἔχει.

See also that Passage in *Athenæus*. Lib. 10. p. 430.

Ὅου χρη καὶ οἷσιν θυμὸν ἐπι-
τρέπων.

Προκόψομεν γὰρ ἑδὲν αἰσώμε-
νοι,

Ὡ βακχί, Φάριμα κεν δ' αἰετοῖν
Ὅτιον ἐν καμίνοις μεθύουσιν.

We thought good to produce this Passage at large, on purpose to mend it; for the Vulgar reading is *αἰσώμενοι* and *μεθύουσιν*; the last of which Words spoils the Verse, and the other confounds both Verse and Sense; but notwithstanding I have shew'd you, that *Alcaeus*, the Author

of this sort of *Metre*, does make use of a *Trochee* in this place, yet *Horace* never does; but always whips in a *Spondee*, and why he does so, I have given you a very good account at *Carm.* 2, 19. v. 15. It remains therefore, that *amicè* in this place stand for an *Adverb*, and that we construe it thus; *Let the young Fellow learn to take the pinching Circumstances of Poverty very kindly*; and yet this seems to be a good deal too much; for why should he take this so very kindly? Is it not enough for him to take or bear it, but he must also bear it kindly? the other was thought sufficient at *Carm.* 4. 9.

Duramque callet pauperiem pati.

Besides this, no body ever used *amicè pati*, to signify an *easie Temper* and *even Mind*. What think you then, if we read it thus according to two Books of *Pulmannus*, and most of the Editions?

Angustam, amici, pauperiem pati.

To this we are invited by the *Inscriptions* and *Titles* over this *Ode*, as we find them in the old *Parabments*. The *Græcian* and *Leyden* write thus, *De Institutione ad Amicos loquitur*. The *Queen's-College* thus, *De Institutione ad*

ad amicos loquitur. The old Scholiast *Acron* in Manuscript thus, *Hanc Oden ad Amicos generaliter scribit.* The Venetian Edition thus, *Ad amicos Paranteticè tricolos.* Thus our Author in several other places writes to his Friends, as *Carm.* 1, 37. *It.* 1, 27. *Art. Post. Epod.* 13.

—*Rapiamus, amici, Occasionem de die.*

But here those Scoundrels the Librarians have stumbled upon a quite contrary Mistake; for as in this place they have put *amicos* for *amici*, so in the *Epode* they have put *amici* for *amicos*, as I shall show when I come to that place.

(b) *Mors & fugacem persequitur virum.*] I own I can bear with this Reading. *Persequitur.* See the same Expression in our Author, *Serm.* 2, 7. v. 115. See also *Seneca* *Contro.* 8, 4, where *Pursuing* and *Following* are mentioned. But for all this, it did not stand thus in the Books, for three of *Lambin's*, one of *Cruquius*, and among ours, the *Grævian* and *Peter-house* Copies read *Prosequitur.* Our rascally Librarians do often blunder with great ease, when they come to a compound *Proposition*, as is very well known to those who employ themselves in dusting over the old *Parchments*; and this I suppose is the Case here; for it has been already observed, that our Author in

this place copied exactly from *Simonides*, and translated him almost Word for Word.

Ὁ δ' αὖ δάκρυ' ἔκχε' ἔχον
τὸν θυρόμαχον.

But now *ἔκχε'* signifies something more than *Persequitur*; for *persequi* is all one with *sequi*, to follow; but *ἐκχεῖν* is as good as *assequi*, *consequi*, *nancisci*, *prehendere*, to follow closely, to come up with, to catch, to overtake; and therefore I make no doubt but *Horace* wrote thus with his own Hand,

Mors & fugacem consequitur virum.

The difference between these two Words will plainly appear from *Seneca* *de Bene.* v. 5. *Non est turpe non consequi, dummodo sequaris.* If you do but follow, 'tis no matter whether you overtake or no. *Curtius* is so very pat to the purpose, that he seems to have had this very Passage in his Eye. *Lib.* 4, 55. *Effugit mortem, quicquid contemserit: timidissimum quemque consequitur.* They who despise Death most commonly avoid her; but those that fly are soonest overtaken.

(c) *Poplitibus timidoque terge.*] Some of *Lambin's* Books, some of *Pulmannus*, and among mine, the *Galean* and *Peter-house* Copies are much more in the right, by reading *timidoque*; and so says *A.*

even the Scholiast, as we find it in the Editions of his Books, and also in the Manuscript extant in the Library of the Royal Society. *Ve* signifies either the *Legs* or the *Back*, not both; for there was no occasion for Death to make two Blows at one Man, since any one of his Strokes is fatal. See *Latinus Pacatus* in *Panegy.* p. 131. *Milesurgere, eminus, cominus, gladiis, hastis, punctum, casum ferire; alii poplitibus imminere, alii terga configere; aut quos cursu non poterant continere, (where read contingere) jaculis occupare.* Here observe the Difference in Persons; *alii poplitibus*, some in the *Legs*; *alii terga*, some in the *Back*: We must therefore say *timidove*, not *que*; and yet *Livy* says *Hil.* 22, 48, *Quingenti Numida oversam adoriuntur Romanam aciem, tergaque ferientes aut poplites cadentes, stragem ingentem fecerunt*; but since he says this was done by fifty Soldiers, and not by a single Man, there is no reason why we should not suppose that some of the fifty fell upon the *Legs*, and others upon the *Back*.

(d) *Intaminatis fulget honoribus.*] *Gifanius* in his Index to *Lucretius*, p. 432, mends this place from a Book of his own, thus,

*Virtus repulsa nescia sordida in-
Contaminatis fulget honoribus.*

And there is one Book of *Lambin's*, and two of *Pulman-*

nus on his side. The very same Reading is to be found in the Editions of *Pulmannus* and *Cruquius*. Here we are told, that the Word *Incontaminatus* is often used by *Livy*, *Varro*, and others, whereas *Intaminatus* is not to be found in any other Author. But what then? Are there not several Words in *Horace*, *Cicero*, and some others, which since we have lost so many Ancient Authors, do now look singular, and stand alone by themselves? As we are very sure, that from the obsolete Verb *tamino* comes *contaminatus* and *attaminatus*, why should not *intaminatus* be of the same extract? See *attaminatus* in *Justin.* 21, 3, where *Priscian* p. 559, says *D* in composition is changed into *T*, as *attinet*, *attamino*, *attingo*. See *attaminaret* in *Capitolin.* & *Gordianus tertius*, where *Casaubon* produces more Instances from *St. Ambrose*, *St. Augustin*, *Aurelius Victor*, and the Code of *Theodosius*. I will therefore never be persuaded, but that *Intaminatus* is duly formed, and according to Analogy; nay, this very Word is to be found in the Glossary upon *St. Cyril*, but so found that it is soon lost again, according to that of *Ovid*,

— Tu non inventa re-
perta es.

For it is there used in a Sense directly contrary, and rather obstructs than forwards the received Reading in *Horace*.

Thus

Thus says the *Glossographer* *Intaminata* *Μισθόβητα*. Certainly you know how to construe this *Greek Word*; it signifies, *Stained, Polluted*. For thus says another *Glossographer*; *Μισθόβητα*, *attamino, contaminino, inquino, polluo, incesto, violo*; to stain, to pollute, to corrupt, to dawb, to debauch, to violate. If therefore we can venture to take a *Glossographer's Word*, *Intaminatis honoribus* is the same as *Contaminatis honoribus*, *sullied Honours*; which is quite contrary to the Poet's Meaning in this place, and yet *Cyril's Authority* is not wholly to be overlook'd, for in all *Compound Verbs* of this Nature, where the *simple Word* signifies *Pollution, Contagion, or Mixture*; the *Preposition* (in) does not stand for a *Negative*, but serves to improve and augment the Original Meaning; as *Intinctus, Illitus, Insuccatus, Incrustatus, Incoctus, Infuscatus, Implicatus, Immixtus, Infucatus, Inauratus, Inustus, Inebriatus*, and the like; which are not *Negative Verbs*, but *Affirmative*. Why therefore should not *Contaminare, Attaminare* and *Intaminare*, have the very same Signification, just like *commiscere, admiscere* and *immiscere*, with several other *Verbs* of that Class? And yet I am not such a Dunce as to forget that some *Participles*, compounded with *in*, are of a twofold Signification, both *Negative* and *Affirma-*

tive. Let the Reader therefore have his Wits about him; and chuse which *Lesson* he pleases; for which he has our free Leave and Permission. So that he may take either *Intaminatis* or *Incontaminatis honoribus*. And yet I, for my part, am most inclined to favour the last *Lesson* of the two, when I see those *Decompositi Verbs* so often used, as *Inattaminatus* by several Authors, and *Inattaminatus* by *Tertullian*, *Corona Mil. Ca. 15. Serva Deo rem suam inattaminatum*. Where he uses that Word on purpose to avoid the Compound (*Intaminatus*) which had quite another Meaning.

(e) *Nec sumit aut ponit securus.*] Three of our Books, the *Queens-College, Battelian* and *Worcester Copy* read, *nec ponit aut sumit*. But 'tis to no purpose; for a thing is first taken up, before it be laid down. See *Senec. Quæst. Nat. 1, 7.* where *sumit* stands before *ponit*.

(f) *Qui ceveris sacrum vulgavit arcana.*] The old *Græcian* and *Queens-College Copies* are in the right, when they say *vulgavit*, and not like some of the *Modern Editions*, *vulgavit*. There is one Fellow would have us read,

— Qui Ceveris sacrum
Vulgavit arcanum.

See *Arcana Sacra* in *Hor. Epod. 5. Ovid Epist. Medea. Statius Silv. 3, 3. Seneca Med.*

612. *Idem* in Hippol. 107. Et Troad. 843. But however we must not alter the Word; for *Arcana* is altogether as good as if he had said *Arcanum*, and a more figurative Word. See *Virgil Georg.* 4. 521.

Inter Sacra Deum, nocturnique orgia Bacchi.

where some of the old Editions and Manuscripts blunder, and write *nocturnaque*.

(g) *Fragilemque mecum solvas Phaselum.*] Here first we must read *fragilemque*, in spite of all the Copies; for *to ve* has been changed into *que a*

bove a hundred and a thousand times; as they that are used to handle Manuscripts, know very well. I will not, says Horace, suffer him, who has revealed the Mysteries of Ceres, to stay at Land with me under the same Roof, or go to Sea in the same Ship. In the next place, write according to the Leyden, Gravian and Battelian Copies, and according to Acron's Manuscript, *phaselon*, after the manner of the Greek Declensions. See *Phaselos* in Ovid *Amor.* 2, 10. *Statius Silv.* 3, 2. *Prudentius Sym.* 2, 329, has plainly fox'd this Phrase from Horace.



Ambrosio, Augustino, An-
 gelio Victore.] Had the
 Dr. quoted the Fathers to prove
 a Point in Divinity he had
 shew'd great Judgment and
 Orthodoxy; but I believe
 they were never quoted be-
 fore, to prove a Phrase Clas-
 sical and truly Roman. Here
 however he distinguishes him-
 self; for as far as Christian
 Latin or Christian Poetry

goes, no body is a greater
 Saint than the Dr.

*Numquam igitur evincit,
 quin recte & ex analogiâ for-
 matum sit Inaminatus.]* Here
 our Commentator proves a La-
 tin Word by Analogy; and
 yet in the very next Ode he
 tells us, That not Analogy, but
 Use and Precedent, makes
 Phrases and Words Good and
 Current.



B 2

ODE

ODE III.

Justum & tenacem propositi virum
 Non civium ardor prava jubentium,
 Non vultus instantis tyranni
 Mente quatit solidâ, neque Auster

Dux inquieti turbidus Adria,
 (a) *Non fulminantis magna Fovis manus :*
 (b) *Si fractus illabatur orbis,*
Impavidum ferient ruina.

Hâc arte Pollux, & vagus Hercules
 (c) *Inmixtus, arces attingit igneas :*
Quos inter Augustus recumbens
 (d) *Purpureo bibit ore nectâr.*

Hâc te merentem, Bacche pater, tua
Vexere tigres, indocili jugum
Collo trahentes: hâc Quirinus
 (e) *Patris equis Acheronta fugit;*

Gratum

O D E III.

HE, who by Principle is sway'd,
 In Truth and Justice still the same ;
 Is neither of the Crowd afraid,
 Though civil Broils the State inflame ;
 Nor to a haughty Tyrant's Frown will stoop,
 Nor to a raging Storm, when all the Winds are up.

Should Nature with Convulsions shake,
 Struck with the fiery Bolts of *Jove* ;
 The final Doom, and dreadful Crack,
 Cannot his constant Courage move :
 By Arts like these, *Alcides* fam'd in Wars,
 Was to the Gods advanc'd, and *Pollux* to the Stars.

With these *Augustus*, Heav'nly Guest,
 Sits down, and puts the Nectar round :
 These Arts brought *Bacchus* to the Feast,
 By Tygers drawn, with Godhead crown'd ;
 These rais'd *Quirinus* to the blest Abodes ;
 When *Juno* smiling thus bespoke th' assembled Gods.

Gratum elocutâ consiliantibus

Funone Divis : Ilion, Ilion

Fatalis incestusque iudex

Et mulier peregrina vertit

In pulverem, ex quo destituit Deos

Mercede pactâ Laomedon, mihi

(f) Castaque damnatum Minerva,

Cum populo & duce fraudulento.

Fam nec Lacena splendet adultera

Famosus hospes; nec Priami domus

Perjura pugnaces Achivos

Hectoreis opibus refringit:

Nostrique ductum seditionibus

Bellum resedit. protinus & graves

Iras, & invisum nepotem,

(g) Troica quem peperit sacerdos,

Marti redonabo. illum ego lucidas

Inire sedes, (h) ducere nectaris

Succos, & ascribi quietis

Ordinibus patiar Deorum.

Dum longus inter saeviat Ilion

Romamque pontus; qualibet exulos

In parte regnanto beati,

Dum Priami Paridisque busto

A foreign Dame and foolish Boy,
Who by false Judgment urg'd my Hate,
Conspir'd to ruin wretched Troy,
And hasten'd its untimely Fate;
E'er since the Founder of that perjur'd House
Deny'd the Gods their due, and broke his solemn
Vows.

I to *Minerva* join'd my Pow'r,
To crush that vile detested Race;
Old *Priam's* Palace is no more,
And *Helen's* fair bewitching Face;
My *Greeks* are sated with their *Phrygian* Blood,
Though *Hector's* Sword so long their conqu'ring Arms
withstood.

Here all our mutual Quarrels cease;
At length the Ten-years Toil is done;
Great *Mars* my Anger shall appease,
And I accept his warlike Son:
Here let him with Immortal Beings sit,
With *Nectar* Crown the Bowl, and Grace the Realms
of Light.

Whilst he enjoys eternal Ease,
And *Troy's* demolish'd Tow'rs
Are parted by the middle Seas
From fair *Italia's* Shores,
His exil'd Sons new Empires shall adorn,
So long as Flocks and Herds insult bld *Priam's* Urn.
There

Insultet armentum, & catulos fera
 Celent inulta; stet Capitolium
 Fulgens, triumphatisque possit
 Roma ferox dare jura Medis.

Horrenda latè nomen in ultimas
 Extendat oras; quà medius liquor
 Secernit Europen ab Afro,
 Quà tumidus rigat arva Nilus;

Aurum irreperitum, & sic melius situm
 Cum terra celat, spernere fortior,
 Quàm cogere humanos in usus,
 Omne sacrum rapiente dextrâ.

(1) Quicumque mundo terminus obstitit,
 Hunc tangat armis, visere gestiens
 Quâ parte debacchentur ignes,
 Quà nebula pluviique rores.

Sed bellicosæ fata Quiritibus
 Hâc lege dico, ne nimium pii,
 Rebusque fidentes, avita
 Tecta velint reparare Troja.

Troja renascens alite lugubri
 Fortuna tristi clade iterabitur,
 Ducente victrices catervas
 Conjuge me Jovis & sorore.

There let the Cattle graze and breed,
 Whilst *Rome* her lofty Tow'rs shall Crown
 With Trophies from the vanquish'd *Mede*,
 And give new Laws to Realms unknown;
 Extend her Terrors and her Glory far,
 And through the subject World her warlike Eagles
 bear.

Where the Globe's better half divides,
 There let them unmolested Reign,
 Far as the *Middle Ocean* glides,
 But still from Sacrilege abstain;
 And leave to its first harmless Parent Earth
 The bright bewitching Oar, nor give the Idol Birth.

Where Nature's utmost Limits end,
 Let Fame display their high Renown,
 And to each Clime their Arms extend,
 The frozen *Isles*, and *Torrid Zone*:
 Whilst *Troy* in deep eternal Ruins lies,
 Let *Rome's* auspicious State on her Foundations rise.

'Tis on these Terms that Empire stands:
 Should their ambitious forward Race,
 With superstitious wicked Hands,
 Rebuild that most detested Place;
 Once more it should be sack'd, its Children bleed;
 Whilst I, the Wife of *Jove*, my conqu'ring *Grecians*
 Lead.

(k) *Ter si resurgat murus aeneus,
 Auctore Phæbo; ter pereat meis
 Excisus Argivis: ter uxor
 Capta virum puerosque ploret.*

(l) *Non hac jocosæ conveniunt lyra:
 Quo, Mūsæ, tendis? desine pervicax
 Referre sermones Deorum, &
 Magna modis tenuare parvis.*



Should *Phæbus* with a brazen Wall
Three times her haughty Tow'rs furround,
Troy should three times unpity'd fall
By *Grecian* Arms, and kiss the Ground;
Three times her Matrons should lament the Slain,
And thrice her Captive Sons endure the Victor's Chain.

Stay, Muse! For whither would you fly?
'Tis not for your less lofty Wing
To reach *Jove's* firm Decrees, too high
For you, an humble Maid, to sing:
Do not the Speeches of the Gods debase,
Nor sink the mighty Theme with low unequal Lays,



(a) *NEC fulminantis magna Jovis manus.*] This Verse runs much sweeter and smoother in the *Venetian Edition* 1478, and in all the Copies extant,

Nec fulminantis magna manus Jovis.

But the *Loscherian Edition* follows the first *Lectio*; whence I suppose all the *Modern Editions* took it. Alas! there are but few, to whom Nature has given a Poetical Ear.

(b) *Si fractus illatatur orbis.*] My old *Leyden* and *Peter-house* Copies, with one of the modern Books, read *illabatur*. But do not offer to alter it. See *Illabatur orbis* quoted by *St. Jerom*, from this very *Ode*, in his *Epistol.* ad *Demetri*. and again, *Episto* ad *Julian. Diac.*

(c) *Innixus arces attigit igneas.*] The old *Venetian* and *Loscherian Editions* read *innixus*, which have been followed by most of the *Moderns*: But the *Gravian* and *Queen's-College*, and six others, say, *innisus*: And the *Leyden*, *Peter-house*, *Worcester*, and *Royal Society* Copies write *Enisus*; and so we also find it in all the old *Parchments* of *Cruquius* and the other *Criticks*. He who carries a Burden, leans upon a Stay to save himself from falling; but he who ascends upward, springs forward; and this, is

the Difference between *Innisus* and *Enisitur*. You may therefore well say, that *Hercules*, leaning upon *Virtue*, bore the *Heavens* upon his *Shoulders*, when *Atlas* was weary: But now when he is upon another Subject, to wit, that *Hercules* reached the fiery *Towers*, and ascended to *Heaven*; we must say, that he did it, by mounting upon *Virtue*. See *Enisus* in *Tacitus. Annal* 1, 70. *Valer. Flac.* 2, 462. *Pliny*, *Histor.* 18, 68, and in several other Authors.

(d) *Purpureo bibit ore nectar.*] Our *Gravian*, *Queen's-Colledge*, *Battellian*, and two *Bodleian* Copies, do well in writing *bibit*. For *Augustus* is supposed to be present among the *Gods*, as other *Criticks* have observed; and as for his *Purple Mouth*, I cannot see any Reason why the *Criticks* should make any Disturbance about it. One of them by *purpureus vultus* understands painted with *Vermilion*, as the *Statues* of the *Gods* were often coloured. I own *Statius* had an Eye to the Countenance or Face, *Theb.* 3, 440. But the Countenance is not meant here, since *Horace* says, *bibit, ore*; for who ever drinks with his Countenance? Another *Critick* by *purpureum os*, understands wet with purple *Nectar*; but they are both Triflers; for nothing else is meant by *purpureo ore*, than lovely, or handsome, such as becomes a *God*, which agrees

agrees with the Sense of the old Scholiast. See Simonides apud Athenæ. Lib. 13, p. 6c4. Catullus Epig. 46, where purple is supposed to be a good Complexion.

(e) *Martis equis Acheronta fugit.*] All my Books, and those belonging to other Critics, and all the Editors, that ever publish'd Horace, say *Martis equis*. See *Mars's Horses* in Ovid, Remed. Amor. v, 6, where he speaks to Cupid. But the most renowned Barthius, Advers. 39, 9, says, *We ought to write the Place after all the old Parchments thus,*

Patris equis Acheronta fugit.

Patris is certainly more elegant, and sounds greater than *Martis*; for when he mentions the Father, this directly points at *Mars*; and at the same time does Honour to *Caesar's Family*. The Scholiast upon *Cræquius* is on the same side with the *Barthian Copy*; who thus paraphrases (in Greek παπαπαι) upon *Martisequos*, *Patriâ virtute*; and he could not make this Remark, unless he had found *Patrisequi*, in his Books; for otherwise he would have said, *Martiâ virtute*, and not *Patriâ virtute*. See Ovid Fast. 2, 496. where he speaks of *Romulus*, and of this very Matter.

(f) *Castæque damnatum Minervæ.*] Observe here the whole Course of the Period. *An unjust Judge and an outlandish*

Whore overturn'd *Troy*, and laid it in the Dust; to which sad End *I* and *Minerva* had doom'd it; that is, *Troy*. Where to avoid the Obscurity and Ambiguity of the Sense, I had rather you should read, *Ilion damnatam*; for to *pulverem* interposes; and we may doubt whether *damnatum* belongs to *that* or to *Ilion*. Our Author elsewhere declines *Ilion* in the feminine Gender. *Carm.* 4, 9. And so does Ovid. Epist. Penelo. 48. It. Epist. Pari. 49. It. Epist. Hele. 240. Thus we find it in an Edition of the great Heinsius, upon the Authority of one Copy only, which writes *arsuram*; whereas all the rest write it in the neuter Gender, as *Horace* does *damnatum*.

(g) *Troica quem peperit sacerdos.*] Heinsius, in the Margin of his Copy, says, *Read Troia*. So at *Carm.* 1, 6. v, 14, *Pulvere Troico*; Perhaps, says he, it should be, *Troio*. See his Dissertation upon this Subject, Ovid Epist. Penel. v, 28. *Virgil* does certainly use *Troius* both for the National and Possessive Epithet, as *Troius heros*, *Troia Castra*, *Troia gaza*; he never writes *Troica*: On the other Hand, there is not a Copy of *Horace*, that I know of, which does not say, *Pulvere Troico*, and *Troica sacerdos*. Indeed, I would not have you be rash, and alter any thing against the Will of the Parchments; for the *Latins* often write

thus; and thus *Homer* says, *τρωϊκόν*, and the old *Tragedians*, *τρωϊκὸν πῆδημα*, *τρωϊκὸν πῶλον*, *τρωϊκὸν χθονός*, and the like. But in the other Place, where the *National Epithet* is more proper than the *Possessive*, I subscribe very readily to the Judgment of *Heinsius*, and read according to *Virgil's Rule*, *Troica Sacerdos*; though *Dardana* might have done as well. See *Statinus*, *Silv.* 1, 2, where he speaks of this same *Iliad*.

(h) *Ducere nectaris succos.*] I am surprized to find so many of the old Books write *discere*; thus I find it in mine, the *Gravian*, *Queen's College*, *Battellian*, *Worcester*, *Bodleian*, *Galean*, and *Maddalen College* Copy at first-hand, in the *Colbertine* among the various Readings, in two belonging to *Torrentius*, and in the old *Venetian* and *Lofcherian* Editions. *Porphyrion* the Scholiast owns this *Lection*, when he explains the Words thus, *To be accustomed to taste Nectar*. What shall we do here? for this Reading is not to be despised, *Discere nectaris succos*; that is, *which he had not been used to before*. See *Virgil Eclog.* 5. See *Manilius* 1, 344. *Affueto mundo*. For thus we must read it according to the Sense, and not according to the Vulgar, *Affueto mundi*; notwithstanding two great Men, *Scaliger* and *Huetius*, have taken a great deal of Pains to construe it thus, to no purpose. *Dis-*

cere succos is a Phrase like that in *Statius*, *Silv.* 2, 2. Thus *Seneca* upon *Sleep*. *Her. Fur.* 1077. *Claudian* in a Speech of *Venus*. *Epithal.* 130. *Idem*. *Stilich.* 2, 74. *Et de Rapt. Prof.* 2, 368, where some read *ducere*, by much such a Blunder as we find here. But however it is right here in *Horace* according to the rest of the Books and *Acron* the Scholiast; *ducere succos*. For we are said, *discere* (to learn) those things which are attended with Difficulty, Fear, and Ambition; none of which have anything to do in the tasting of Nectar. I do not therefore like *discere*, which I believe was foisted in by those, who thought *succos* signifies *sapores*, just as *Porphyrion* did: for they imagin'd it was absurd to say, *ducere*, *sive bibere sapores*; But *succos* has quite another Signification here; it stands for *Liquor*, *Moisture*, something *Potable*; and so other Authors use it. Hence the Juice of Nectar may be took or drunk. See *Ovid Remed. Am.* and in *Ibid. Idem. Pont.* 4, 3. *Cicero de Divinat.* 1, 9. The most acute *Heinsius* upon *Ovid. Metam.* 12, 316, proves at large, that *ducere* signifies to Drink.

(i) *Quicunque mundi terminus obstitit, hunc tangat armis.*] First, all my Books, and those of the Fraternity, except one or two of the Moderns, say, *mundo*, and not

not *mundi*; and thus the *Lofcherian* and *Venetian* Editions write it. *Lambin*, I guefs, firft introduced *mundi*; and moft of the Moderns have follow'd him, like Fools as they are. But how is all this? Whom is the end of the World to oppofe here? Why, the *Romans*. But if it *opposed* or *ftood* againft the *Romans*; then the *Romans* were arriv'd at it. How then could *Horace* fay, as he does. *Hunc tangat armis*? This is fine ftuff. Hither let him come, where he is arriv'd already. If therefore you read *mundi*, you muft of neceffity read *obfiteris*, and not *obfistis*: But the old *Leftion* is right; *Quicunque terminus obfistis mundo*, that is, bounds the habitable World. In the next Place, we muft not forget, that moft of the old Editions write *tangat*, and not *tangat*? But *tangat* is beft, and Answers to *ftet*, *poftit*, *extendat*. Laftly, I am not very well fatisfied with *Quicunque terminus*; For how many Ends are there to the World? I had rather read,

Quacunque mundi terminus obfistis,
Hunc tangat armis

This answers to *Qua parte ignes, Qua nebulae*.

(k) *Ter fi refurgat murus athenens, auftore Phæbo.*] Three old Books, one belonging to *Achilles Statius*, another to *Cruquius*, the third to *Pulmannus*, write *auctore Phæbo*,

which isto be found in some Editions. This is tolerable, where *Duffor* ftands for a *Builder of Walls*. See *Hor. Carm. 4. 6. Servius* upon *Virgil, Æn. 1. 423. Livy. 1. 44. Statius Theb. 4. 151*. But then I do not like this *Leftion*, becaufe *ducens* went juft before, and therefore *duffore* does not do well to follow: neither was *Duffor* ever *Latin* for a *Builder*; for it does not follow, becaufe *ducere muros* is good, that therefore *duffor murorum* muft be Good too, any more than *dux murorum*. For 'tis Cuftom and Ufe, not Analogy, that makes Phrafes. If I were for any Alteration here; it fhould be this—

Structore Phæbo. For it is a known old Story, that *Phæbus* and *Neptune* built the Walls of *Troy*, and ferv'd the *Mafon* with their own Hands, See concerning *Apollo*, *Ovid Metam. 11. and Statius Theb. 1. 699. Structor murorum* is a good Phrafe. See *Seneca Her. Fur. 262. de Thebis*.

Et quidnam egregium
Profternere Mœnia
melli.
Structa Iyra.

Where I correct it thus, *Et quid tam egregium*, in my *Comment on Ser. 2. 3. v. 283. See Silius Itali. 14. Ovid, of the Walls of Troy, Epif. Par. v. 179. Virgil concerning Neptune. Æn. 5. 8. 2. Cicero. Epift. Quint. Fra. 2. 6. Apuleius*

puleius in *Floridis*. But however specious and unexceptionable this may seem, if the Books were on its side, yet I will not alter the *Vulgar Reading*, which is established by a hundred *Manuscripts*, and all the old *Editions*. Thus *Virgil* calls *Cynthius* or *Apollo* the *Author of Troy* —

Troix Cynthius auctor. Where *Servius* says thus, *Either he Means Apollo, who built the Walls, or Cynthius King of Troy, whom Nero mentions in his Troica*. This Story of *King Cynthius* is *stuffed*. *Philargyrus* is more in the right, who says, *Cynthius, a Name of Apollo, from Cynthus, a Mountain of Delos; he is called auctor Troix, either, because Troy was built by him, or by the command of his Oracle*. In truth both these Reasons are good; and therefore *auctore Phabo* shall stand in *Horace*, because it comprehends both Meanings; for thus says *Horace*, *Whether Phœbus by his Advice, Order, Authority, Conduct, or Oracle, or with his own Hands, builds Troy three times; the Greeks under my command, shall three times lay it waste*. *Phabus* may be called *auctor murorum* in both Senses; for the first, see *Seneca* in *Agamem*. 294. *Statius Theb.* 1. 399. *lt.* 10, 894. For the second, see *Propertius*, 4. 6. *Murorum Romulus auctor*; for so the old Copy has it, as the most elegant *Bronkhusius* tells us upon the Place, who yet would

restore *auctor* here in *Horace*, and change that in *Propertius* to *Augur*, *Prop.* 1, 7, and pretends to quote *Cicero de Divina*. 1, 2, for this very purpose, where *Romulus* is called, *Parens Urbis*; But he is out; for this very *Lesson* confirms the other; *Parens* being much the same with *auctor*. See *Ovid Heroid* 10. where *auctores* stand for *Parents*. As *Cicero* therefore calls *Romulus*, *Parens*, *Propertius* calls him *auctor murorum*. See *Parens murorum*, in *Silius Ital.* li. 2, which is the same as *auctor*, and *sator murorum*, which answers to both. *Lib.* 11. See *Auctor Statua & Fabula*. *Pliny* 34, c. 8. *S.* 8. *Id.* *Præfat.* 1. 1. Lastly, to cut short the matter, see *Auctor Pœticus*. *Ovid.* *Art.* *Am.* 1.

(1) *Non hac jocosæ conveniunt Lyra.*] Thus says the *Loscherian* Edition 1498, and most of the Moderns. *Lambin* found in his Books, *hac convenient*; but the Books of *Cruquius*, *Torrentius*, *Pulmannus*, and the oldest *Venetian* Edition, say,

Non hoc jocosæ conveniet lyra.

This is right; so say all mine; only the *Battelian*, *Bodleian*, and *Worcester* Copy, say, *conveniat*; and the *Peter house*, *convenit*. Why should we dissent from all the *Parchments*, about a matter that signifies nothing?

Discuntur enim quæ vel
 difficultatem, vel metum,
 vel fastidium habent.] I que-
 sition whether it were not
 more proper for a Pedant or
 Padagogue, than for a Com-
 mentator, to make this Re-
 mark; that Pride and Fear
 are necessary Companions for a
 Scholar; Fear, whilst he is
 under the Ferula; and Pride,
 when he has learn'd to Con-
 strue.

The End of the Eleventh Part.



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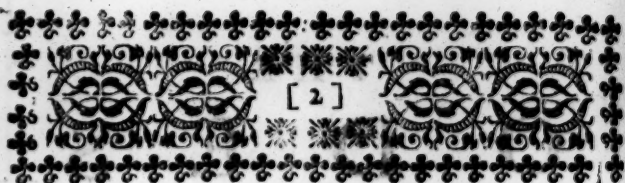
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*Escende calo, ac dic age tibiâ,
Regina longum Calliope melos;
Sen voce nunc maris acutâ,
(a) Sen fidibus, citharâve Phabi.*

*Auditis? an me ludit amabilis
Insania? audire, (b) & videor pios*

*Errare per lucos, amana
Quos & aqua subeunt, & aura.*

(c) *Me fabulosa Vulture in Appulo,*

(d) *Altricis extra limen Apulia,*

Ludo fatigatumque somno,

Fronde novâ puerum palumbes

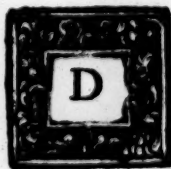
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THE
O D E S
O F
H O R A C E.

BOOK III.

ODE IV. To CALLIOPE.



Descend, Celestial Muse, inspire
Thy own *Apollo's* vocal Lyre;
Or on the Pipe, or with thy Voice
prolong
Thy ever pleasing Lays, and never
dying Song.

Attend my Raptures, and be still;
'Tis not a frantick Rage I feel;
But in *Elyzian* Shades and Groves I stray,
Where limpid Waters flow, and gentle Breezes play,

Upon a Mountain tall and steep,
When tir'd, I lay'd me down to Sleep,
Beyond *Apulia's* Bounds; and round my Head
Th' officious Doves a verdant Cov'ring spread.

A 2

'Twas

Texere: mirum quod foret omnibus,
 Quicumque celsa nidum Acherontia,
 Saltusque Bantinos, & aruum
 Pingue tenent humilis Ferenti;

Ut tuto ab atris corpore viperis
 Dormirem & ursis; ut premerer sacrâ
 Lauroque, collatâque myrto,
 Non sine Dis animosus infans.

Vester, Camera, vester in arduos
 Tollor Sabinos; seu mihi frigidum
 Præneste, seu Tibur supinum,
 Seu liquida placuere Baia.

Vestris amicum fontibus & choris,
 Non me Philippi versa acies retro,
 (c) Devota non extinxit arbor,
 Non Siculâ Palinurus undâ.

Utcunque mecum vos eritis; libens
 Insanientem navita Bosphorum
 (f) Tentabo, & arentes arenas
 Littoris Assyrii viator.

Visam Britannos hospitibus feros,
 Et latum equino sanguine Concanum:
 Visam pharetratos Gelonos,
 Et Scythicum inviolatus amnem.

Vos Casarem altum, militiâ simul
 (g) Fessas cohortes abdidit oppidis,
 Finire quarentem labores,
 Pierio recreatis antro.

The ODES of HORACE.

'Twas wond'rous thought by all the Swains,
By him who tills *Ferentum's* Plains,
Or in the *Bantine* Woods and Forests lives,
Or on the sunny Top of *Acherontia's* Cliffs;

That neither Snakes nor Beasts of Prey
Should bite or wound me, where I lay;
A bold couragious Youth! with Myrtle crown'd;
Whom the good Gods inspire, with Guardian Care
surround.

Still I am Yours, ye sacred *Nine*!
Whether the *Sabine* Hills confine,
Or cold *Praneste's* Seat your Bard detains,
Or *Baia's* gentle Streams, or *Tibur's* fruitful Plains.

The *Muses* did their Poet shield,
At fam'd *Philippi's* bloody Field;
And from the falling Tree and stormy Main,
To grace their Sacred Spring, preserv'd their grateful
Svain.

When you are kind, when you are near,
I think no Ill, nor Danger fear;
Supported by your Aid, secure I stand
Amidst the roaring Winds, or on the burning Sand.

Guided by you, I safely pass
Gelonias Bounds, and warlike *Thraces*,
The *Scythian* Streams by endless Frosts confin'd,
Or *Britain's* distant Shores, to Foreigners unkind.

When *Cesar* and his Troops retire
And quit the Field, the vocal *Quire*
Lead to their Bow'r the Victor cloy'd with Wars;
With Songs refresh his Mind, and sooth his rising
Cares.

Vos lene consilium & datis, & dato
 Gaudetis alma. scimus ut impios
 Titanas, immanemque turmam
 (h) Fulmine sustulerit corusco,

Qui terram inertem, qui mare temperat
 Ventosum, (i) & Umbras, regnaque tristia,
 Divosque, mortalesque turbas
 Imperio regit unus aquo.

Magnum illa terrorem intulerat Jovi
 Fidens juvenus horrida brachiis,
 Fratresque tendentes opaco
 Pelion impofuisse Olympo.

Sed quid Typhaus, & validus Mimas,
 Aut quid minaci Porphyrion statu,
 Quid Rhatus evulsisque truncis
 Enceladus jaculator audax,

Contra sonantem Palladis agida
 Possent ruentes? hinc avidus stetit
 Vulcanus, hinc matrona Juno, &
 Nunquam humeris positurus arcum,

Qui rore puro Castalia lavit
 Crimes solutos, qui Lycia tenet
 Dumeta, natalemque silvam,
 (k) Delius & Patareus Apollo.

Vis consili expers mole ruit sua:
 Vim temperatam Di quoque provehunt
 In majus: idem odere vires
 Omne nefas animo moventes.

The ODES of HORACE.

7

You Smile to see Mankind grow wise,
And just and good, by your Advice;
From you we learn, you in sweet Numbers tell,
How *Titan's* monstrous Race by forked Lightning fell

By him they fell, whose awful Hand
The Liquid Main, and solid Land,
Cities and Empires, Hell and Darkness sways;
Whom every God above, and Man below, obeys

They on their num'rous Arms rely'd,
And dar'd the Gods with impious Pride;
Mountains on Mountains, Rocks on Rocks they pil'd,
And each Immortal Breast with Dread and Terror fill'd.

But *Mimas* falls, *Typhaeus* flies;
Porphyryon of enormous Size,
And *Rhæcus*, and *Enceladus* were slain,
Who whirl'd the Rocks on high, and naked left the Plain.

Soon as they saw the blazing Shield
Of *Pallas* shine, they left the Field;
When *Vulcan* rag'd, and *Juno* met the Foe,
And *Phœbus* aim'd his Darts, and strung his sounding
Bow:

He, us'd to gentler Arts than War,
Wantons and Baths his flowing Hair
In fair *Castalia's* Stream, or lightly roves
Through *Lycia's* Sylvan Brakes, or his own *Delian*
Groves.

The Gods are ever good and kind
To Courage, when with Conduct join'd;
But Brutal Force in a bad Cause they hate;
And soon it sinks beneath its own unwieldy Weight.
This

Testis mearum (l) *centimanus Gyges*
Sententiarum, notus & integra
Tentator Orion Diana,
Virgineâ domitus sagittâ.

Injecta monstis Terra dolet suis;
Maretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Ætnam:

Incontinentis nec Tityi jecur
Relinquit ales, nequitia additus
Cuslos: amatorem trecenta
Pirithoum cohibent catena.

Dr. B — 's NOTES, ODE 4.

(a) **S**EV *fidibus citharâv*
Phabi.] The *Gravian*
 Copy, which is very old,
 writes *Citarague*, the Letter
h being erased: I for my
 Part cannot tell which is best,
 that, or *Citharague*; neither
 do I very well understand,
 what is the meaning of *vs*;
 nor can the Interpreters in-
 form me: for *fides* by a *Sy-*
necdote stands for the whole
Harp, or rather for the bet-
 ter Part of it, that is the *Strings*
 or *Wire*. *Festus* says, *Fides*, a
 sort of *Harp*. The *Latin* and
Greek Glossary, *Fides*, λῦρα,
 κιθάρα, χορδαί: The *Greek*
 and *Latin* χορδαί λῦρας, *Fid-*
es. χορδὴ ἢ λύρα, *fides*,
chorda. Νεῦρα, τὰ τ' αὖ-
 τῶρας, *fides*. *St. Ambrose* sup-

on the Death of *Theodosius*
 say thus, Hence I suppose the
Strings of the *Harp* were cal-
 led *Fides*, because after they
 are dead, they make a Noise.
 See then if it be not worth
 your while, to read, as the
Gravian Copy would have
 you, — *Sen fidibus citharâ-*
que Phabi, that is, whether
 you had rather sing or play up-
 on the *Harp*. Thus our Au-
 thor uses *Fides*, to signify
 the *Strings* of a *Harp*. *Car.*
 4, 3. where *Fidicen* is one
 who plays upon the *Harp*. See
Prudentius Cathem. 3, 3.
 where *Lyra fidibus inclusta*, is
 a *Harp* well-strung.

(b) *Et videor pios errare per*
lucos.] The old Scholiast *Mo-*
cron, with some of the *Mo-*
derns,

This Truth let monstrous *Gyges* own,
By the victorious Gods o'erthrown;
And He, who stung with lustful Fury try'd
Diana's Virgin Charms, and by her Arrows dy'd.

The Earth bewails her impious Race,
Transfix'd with Light'ning's pointed Rays,
Hurry'd to *Pluto's* gloomy Cells below,
Whilst *Ætna's* dark Abodes with endless Sulphur glow.

On *Tityus's* Liver Night and Day
The Vulture feeds, and guards her Prey;
With him the fam'd *Perithous* complains
Of Tortures worse than Love, and more enduring Chains.

derms, explains. *Pios Lucos* so,
as to signify the *Elyzian*
Fields; whence an ingenious
Fellow took the Hint to
correct the Place thus,

————— *Audire & videor*
piorum
Errare per lucos. ———

Hence that oddish *Epithet* is
avoided, and the last Syllable
cut off by the Initial Vowel
in the next Line, which is a
Common Trick with *Horace*.
This is Fine and Pretty! for
the Seats, Groves, or Fields
of the Pious, are the most
noted Part of *Elyzium*. See
our Author. *Carm.* 2, 13.
Claudian. *Eur.* 453. *Mart-*
tial. *Ep.* 12. 52. *Nemesianus.*
Ecl. 1, 20. *Ovid Met.* 11, 64.

Valerius Flaccus. 1, 650. *It.*
843. *Silius Ital.* 2. and 13.
Lucan 3, 11. *Virgil Æn.* 5,
734. *Cicero Phil.* 14. c. 12.
No one therefore will deny,
but if the Copies would a-
gree to it, and supposing our
Author to treat of *Elyzium*
in this Place, he might very
elegantly say, *Et videor Pio-*
rum errare per lucos: And yet
for all this, I must not be
rash, and make any Altera-
tion: for our Author is a
bold Fellow in his *Epithets*;
and I should think he was
bent upon this Phrase, *Pios*
Lucos, rather than *Piorum lu-*
cos. Other Authors have
done the same. See another
Elegi. de *Mor. Drusi.* 329. *Vir-*
gil in *Culice* 38. lb. 373. Here
you find *Pious Seats, Pious*
Fields,

Fields, instead of *Piorum Arva* and *Sedes*, according to my Citations from *Ovid*, *Silius*, and others. *Ovid* in another Place talks of a *Pious Burden*, by the same Figure, *Epist. Did.* And *Valerius Flaccus* of *Pious Charities*. L. 2, 411. The receiv'd Reading in *Horace* is therefore well enough, although we agree with *Acron*, that he is speaking here of *Elyzium*; But *Acron* and all his Followers are Blockheads for supposing any such thing; as if *Horace* were Dead, or gone to Hell for *Emydice* or some such Doxy: Whereas he only speaks of the Woods and Groves of the Muses round *Helecon*, and those belonging to Father *Bacchus*, about which the Poets make such a Pother, when they fancy themselves walking there and conversing with the Gods. See for this *Car.* 3, 25, *Silius* *Silv.* 3, 210. *It.* 15. See also our *Comments* upon *Car.* 1, 32, v. 1.

(c) *Me fabulosa Vulture in Appulo.*] I can scarce believe my own Eyes, when I read in the *Margin* of *Heinsius's* Book, *Perhaps it should be, Sabulosa.* Certainly this incomparable Fellow had not his Wits at that time about him: for here are two Blunders; first he lames the Verse, because the first Syllable of *Sabulosus* is short: and then he spoils the Construction, for *Torrentius* and the old *Scholias* do not

Couple *fabulosa* with *Apulia*, but with *Palumbes*. See what we say to this at *Car.* 1, 22. v. 6. *Horace* might have got clear of this Ambiguity, if he had us'd *Fabulosa*, the Masculine Gender, as *Lucilius*, *Plautus*, and *Pliny* do; but all the Copies stand it out stoutly for the Feminine.

(d) *Altrix extra limen Apulia.*] All my old Books, the *Leyden*, *Grævian*, *Queen's-College* Copy, and others, say, *altrix*; but there are several, and those not despicable Books, which write, *nutrix*; and this some of the Editors greedily lay'd hold on, supposing that *Apulia* was the Name of a Woman, and not of a Country; for they were afraid that the other *Epithes* would not so well agree to a Woman; but they were afraid, before they were hurt. For this see *Statius* *Silv.* 2, 1. *Theb.* 1, 555. *Seneca* *Hippol.* 250. where *Phadra* speaks to her Nurse. *Corperius.* 4, 1. *Ovid* *Met.* 2, 683. In all these Places, *Altrix* is coupled with a Woman. You may therefore read *altrix* according to the old *Parchments*, whether you join *Altrix* to a Woman or a Country. But take the whole Passage as it lies;

*Me fabulosa Vulture in Appulo,
Altrix extra limen Apulia,
Ludo favigatumque semino
Fronde nova puerum palumbes Texere,*

Here

Here, as I have already observed, Interpreters vary; some construe it thus, *Extra limen, sine fine terminum terra Apulia*. Thus we find *Limen Æolia* in *Valerius Flaccus*, 6, 364. But where is the Sense of this? What, did *Horace* sleep upon an *Apulian* Mountain beyond *Apulia*? Is not this a Contradiction, or as the *Greeks* have it, *δωδύλλον*? If he slept upon an *Apulian* Mountain, it must be within the Bounds of *Apulia*. But now to get clear of this Scrape, they say, *Vultur* stood upon the Confines of *Apulia*, but part of it was in *Lucania*: This they pretend to prove from *Horace*, who speaking of *Venusium*, a Town adjoining to this Mountain, does not know, whether it be in *Apulia* or *Lucania*, Vid. *Sat.* 2, 1. He slept therefore, say they, in *Vulture Appulô* (for so by a *Synecdoche* it is called, from that Part of it which was in *Apulia*) but he slept on that Part of the Mountain which was beyond the Bounds of *Apulia*, and situate in *Lucania*. Thus these Puppies argue; but I heartily pity *Horace* for falling into such Hands. Sad Dogs these! wretched Defenders to hold an Author's Back! For did ever any *Proletarian* Poet talk such Contradictory Nonsense, as this in the very same Sentence? Suppose Part of this Mountain were in *Lucania*, which yet they do not prove; and that *Horace* meant as much;

would he in the very same Breath call the whole Mountain *Appulus*? Allow this Blunder, and you may relish any Nonsense that comes from him. But what's all this to the Purpose? What would he be at? Was it worth his while to tell us, whether he lay on this side of the Mountain or on that, when perhaps not a Soul in *Rome* knew how to set out the Bounds of this Mountain? Nay, when he professes not to know whether the Town of *Venusium*, a remarkable Place, were in *Apulia* or *Lucania*, how comes he to be so very exact in measuring a wild desert Mountain, so as to be able to set out one Part on the side of *Apulia* and the other on *Lucania*? That Quotation therefore from *Ser.* 2, 1, which they call as a Witness for them, is directly against them, and overturns their Construction. There are others therefore, who suppose *Apulia* to be the Name of a Woman, beyond whose Bounds the Boy *Horace* strolled, and went to sleep upon Mount *Vultur*: This mends the matter a Little; if they could prove *Apulia* to be a Name or a Surname; but we know of no such Person or Family. There are several *Apuleia's*, but the Name will not stand in the Verse. We could patch up this Flaw with a small Emendation, as thus, *Amulia*, *Aquila*. But then 'tis Silly and Foolish to talk of a Nurse here.

here. What, had *Horace*, who was the Son of a Poor Man and a *Libertine*, and who never so much as mentioned his Father or Mother in his Writings, no more Sense and Manners than to mention his Nurse? Then, what sort of a Nurse should such a Cottage produce? I suppose some Nutbrown Dowdy, whose Name was *Joan* or *Dorothy*. Though perhaps to save Charges, his Mother was his Nurse. Do not therefore believe, that *Horace* was such a Coxcomb and Puppy, as to pretend to talk of his Nurse, as *Aeneas* does of *Cajeta*, as if he could compare with *Aeneas*, who was but the Son of *Dick*, *Will*, or *Tom*. What shall we do then, for we are fast in the Mire? Neither will the *Copies* or the *Interpreters* lend us a Lift. Let us try a little, and make a bold stroke in the way of Conjecture, to help Poor *Horace* at a Pinch. Our Author is making his Brags here, that the Gods lov'd him from a Child, which he proves thus; that when he was but a Boy, nay a Baby, and after being tired with Play, had lay'd himself down to sleep upon a desert Mountain, where 'twas a wonder but he had been stung by Snakes, or devoured by Bears, which infested that Country, as *Ovid* witnesses; See *Ovid*. *HaliEUR*. Yet he slept on soundly, till his Friends found him; and instead of

being eaten up by Serpents and Wild-beasts, the Doves had cover'd him with Laurel and Myrtle. This he tells as a Miracle which alarm'd all the Neighbourhood, who imagined that the Gods had mark'd out this Boy for some Extraordinary Fortune. Hence he says very prettily, that he wander'd *extra limen altricis*, for he speaks of himself when an Infant, and under the Conduct of a Nurse; and this makes the Miracle the greater, that he should wander from his Nurse, and yet return safe; whereas if his Nurse and Domesticks had been with him, he had no such Reason to fear. All this would hang very well together, if we could but get *Apulia* out of the way; for neither is it the Name of a Woman, neither ought *Horace* to Name his Nurse upon this Occasion. I, for my Part, believe, *Horace* wrote with his own Hand thus, *Nutricis extra limina sedula*; or *Altricis*, according to some Books. For first, *Limina* is often apply'd to one House. See *Virgil* *Æn*. 1, 392. and so we find it elsewhere in other Authors. Then *Sedula* is a standing Epithet for Nurse. See *Hor*. *Arte*. v. 116. *Ovid* *Epist*. *Cydis*, *Idem*. *Met*. 10, 432. The Nurse speaks at Verse the 409. *Festus Avienus* in *Arateis*. Besides this, the Letters that spell *Limina Sedula*, are not much unlike those in *Limen Apulia*.

Apulia. Then we may suppose, that some Num-skul of a Librarian cast his Eye upon *Appulo* in the Preceding Verse, and so wrote *Apulia* in the following: your Transcribers often Blunder in this manner, as they very well know, who have great Dealings in the Manuscript way.

(e) *Devota non extinxit arbor.*] *Arbos* is to be found in all the Editions for a hundred Years past; and yet the *Loscherian* and *Venetian* Editions, and all my Parchments, agree to write, *Arbor*. Thus say those belonging to *Pulmannus*, and you need not Question, but the Books of other Criticks say so too, tho' they do not let us know as much, What a perverse Temper is this, without any visible Advantage, to put such an Affront upon the old Books? Thus at *Car.* 2, 2, they write *Honos* for *Honor*, in defiance of all the Manuscripts, though this makes the Verse Hiss, *Floribus est bonos vernis*, and two full of *Esses*.

(f) *Tentabo & arentes arenas litoris Assyrii viator.*] The *Venetian* Edition 1478 says, *arentes*, the *Loscherian* 1498, *wrentes*; and there is the same variety in the Manuscripts; hence, according to the different Humours of Publishers some of the Editions follow one *Lesson*, and some the other. 'Tis no matter which you take, for they are both Good, and have good Vouchers. My *Leyden*, and

Queen's-College Copy, with others of less Note, write, *Vrentes*. For this see *Seneca*, *Nat. Quæst.* 2, 30. *Curtius*, 4, 18. *Id.* 4, 8. *Silius*, *Li.* 3. *Marius Victor.* 2. *Alcimus Avitus.* 5. *Claudian*, 2. *Ruf.* 241. *Plin. Hist.* 7. 1. *Boetius* *Consol. Phil.* 2, 6. *Seneca*, *Nat. Quæst.* 4, 2. In all these Places, you will find *Burning Sands*. *Vrentes Arenas* is therefore a tolerable *Lesson* in *Horace*, and *Arentes* is also as Good; which is to be found in several Copies, especially in my old *Gravian*; and besides the Quotations to this purpose, this *Lesson* is very well recommended by a pretty Agreement in the Syllables, *Arentes arenas*. See *Silius Ital.* 5. in Imitation of *Lucan.* 588. *Corippus Africanus.* 4. *Dracontius Hexam.* *Seneca*, *Her. Fur.* 319. *Avienus Desc.* Or. *Claudian* *Con. Honor.* 4, 436. corrected by *Heinsius*, from an old Copy. *Sulpicius Severus.* *Dial.* 1, de *Lib.* But then I beseech you, what is the Meaning of *Litoris Assyrii*? for *Affyria* is not a Maritime, but an Inland Country: The Scholiast *Acron* says well, the *Antients* call'd the extremity of a Field, the Shore. By this then you must understand the sandy Fields of *Affyria*, where *Craffus* and all his Men were lost; these were upon the Confines of *Arabia* and *Affyria*. See *Plutarch* in *Craffo*. *Litoris Assyrii*, that is the Margin, the Extremity, the Bounds or Confines.

Confines. But there is another Reason, why he should say *Litus*; for these sandy Plains were so large and spacious, that they look'd more like a Shore than an Inland Country. See *Plutarch* *Ibidem*. *Curtius* on the *Bactrian Sands*, 6, 18. and *Seneca* in *loco* ut sup.

(g) *Fessus cohortes abdedit oppidis.*] The old *Venetian* and *Loscherian* Editions say *Abdedit*, whence all the Moderns took it; and the *Interpreters* defend this Place, by a Quotation from *Epif.* 1, 1. *Abditus agro*. But this has quite another Meaning, and signifies, *Hid*, *Abscinded*, *Lament*. See *Sueton.* in *Tiber.* 12. Certainly when *Augustus* put his Troops into Garrison, they could not be said to lie hid out of Fear; but either they were in Garrison, or fixed there and put in Possession of some conquered Lands, as a Reward for their Valour. *Reddidit* is therefore the better *Lectio* and is to be found in many Books, and those of good Note; thus I find it in my two *Bodleian*, my *Galean*, and *Battellian* Copies, and in the *Colbertine* among the various *Lectio*ns. This is confirmed by the old *Gravian*, which at first hand writes, *redditis*, referring to *Musas*, and the *Queen's-College*, which has *Redditas*, that is, *Cohortes*, whom he had drawn out of the Towns, in order to make a select Body, after which the rest are disbanded and sent

home. All this is Right. See *Epif.* 17. *Tacitus Ann.* 1, 17. *Hist.* 2, 69. Still we must not despise the Conjecture of the most Learned *Lambin*, who for *fessus*, reads *fessus*; so that the whole Passage runs thus,

Vos Casarem altum, militiâ simul

*Fessus cohortes reddidit oppidâ,
Finire quarentem labores
Pecore recreatis antro.*

For that which follows, *Quarentem finire labores*, and *recreatis Casarem*, do plainly prove, that *Cesar* ought rather to be call'd *fessus militiâ*, *Tired with War*, than his Troops. I wish the *Manuscripts* would bear us out in this; but let them say what they will, it is a good *Emendation*.

(h) *Fulmine sustulerit caduco.*] No Writer but *Horace* ever called *Fulmen* upon this Occasion, *Caducum*. It is a perplexing Passage, and puts the *Interpreters* to their *Trumps* to solve it. All they can do is only to quote one Passage from *Car.* 2, 13.

*Te triste lignum, te caducum
In domini caput immerentis,*

As if there were no difference between calling an old stump *Caducum*, which with Age and Rottenness fell to the Ground, and applying this *Epithet* to those bolts, which are hurl'd by the mighty Hand of *Jupiter*.

piter. We will examine both the *Word* and the *Passage* with all our Diligence. *Thunder* may be said to *fall*, *Cadere*; this is common among Authors, and so Notorious, that there is no occasion to produce any Instances: But *Caducum Fulmen* is a *Phrase* never heard of before. And why so? because *caducum* being derived from *Cado*, always adds Infirmary, Weakness, and Frailty, to the Idea of *Falling*; so that whatever falls, must not presently be called *Caducum*, but it must also be supposed to fall easily, as being *Weak* and *Ruinous*: This was the Case of the Stump in *Horace*, which was old and could stand no longer; hence other Authors have called *Leaves*, *Hail-stones*, *Bows*, *Flowers*, *Drops*, *Rivers*, *Tears*, *Hopes*, and *Fortune*, *Caduca*. But what then? Could the *Thunder* therefore be properly called by the same Name, which knock'd down the Giants? This is strange stuff. *Seneca* does indeed call *Fulgur*, *Caducum*. See *Nat. Quæst.* 2, 23. But *Fulgur* differs from *fulmen*; for that is properly *caducum*, *perishing*, and soon over, the other, *strong* and *mighty*; observe now; do you think *Jupiter*, when his *Celestial Empire* was in *Danger*, would make use of a few sorry *Squibs* and *Crackers* against the *Giants*? Besides, *Thunder* is every where called the *Weapon* of *Jupiter* by

the Poets. See *Ovid* in *Ibid.* *Amer.* 2, 5. But now, *telum caducum*, a *weak Weapon*, is good for nothing, unserviceable, thrown by a feeble Arm, and without Force, as you may learn from *Propertius*, who kept Company with *Horace* and *Macenas*. *Li.* 4, 2. I suppose then, *Jupiter* was neither strong, nor well-arm'd, and only flung a little Wildfire at *Enceladus* and his Brethren. But rather than I will believe *Horace* guilty of such a Blunder, I would give the Lie to a hundred Rascally *Librarians*. If the thing would bear it, I should suppose, that *Horace* stole this from *Aeschylus* in *Prom.* v, 358, where he makes *Typhæus* Thunder-struck, as *Horace* does here. His *καταβιβας* comes from *καταβιβω*, *descendo*, which is much the same with *Cado*; but I have already observed from Authority and Custom, that nothing is called *Caducum*, but what is *Infirm* and *Ruinous*. If any one will stand out stiffly, and contend, that *Horace* coined the *Phrase*, and by *Caducum fulmen*, meant *falling*, or as it is in *Greek* *καταβιβας*, he must own, that *Horace* was a Fool and a senseless Fellow, to make himself obscure here, and so singular, as never to have any Followers. It is no such matter; and I am sure, the Place with a little Alteration ought to be mended thus,

Fulmine sustuleris cornu.

Thus

Thus *Horace* wrote with his own Hand. This Epithet is *Fit, Forcible, and Common*. The other, *Caducum*, truly *Weak, Foolish, and Unprecedented*. See *Carm.* 1, 34. *Virgil Aenied.* 8, 391. *Geor.* 1, 328. *Valerius Flac.* 1, 622. *Statius Theb.* 1, 216. *Silius Ital.* 6. and 8. and 15. *Severus in Aet. De Jove & Gig. Auth.* de Monte Drusi. *Petronius de Mura. Repub. Seneca Aedip.* 1029. *Auson. Epif.* 21. *Cicero Tufcul.* 2, 9. These Proofs are enough and too much. Do you, O Reader, if you think fit, or if you can, after what I have said, put a weak Bolt into *Jupiter's* feeble Arm, and not arm him with *Bright Thunder*, in order to crush the Giants.

(i) *Et urbes, regnaque tristia, Divosque mortalesque turbas.*] The Venetian Edition, which is the Prince of Editions, says, *turmas*, as do the majority of Copies; but the *Lotharian* says *turbas*, and the *Battelian* and *Peter-house* Copy agree to it; which is Right; for *Immanemque turmam* went just before, which ought not to be repeated. But in that Place some of the Books read *Immanemque Turbam*, not *Turmas*: This is certain, if you read *Immanemque Turbam* in that Place, you ought to read *Mortalesque Turmas* in this, or else *Turmas* in that Place, and *Turbas* in this. There is not a jot difference. But let us take a view of the whole

Place together; least instead of a little good Sense, we only amuse our selves with a pleasant Sound.

*Qui terram inertem, qui mare temperat
Ventosum, & urbes, regnaque tristia;*

*Divosque mortalesque turbas
Imperio regis unus aquo.*

Here, I beseech you, what is the meaning of *Urbes & mortales turbas*? This is silly, and downright Tautology; unless by *Urbes* you do not understand a Company of Men, but only a Heap of Woods and Stones, which is foolish enough. But correct it, as I would have you, and point according to the old Scholiast, thus,

*Qui terram inertem, qui mare temperat
Ventosum; & umbras regnaque tristia,*

*Divosque mortalesque turbas
Imperio regis unus aquo.*

That is, *He only governs both Gods and Men, and the Infernal Region, Umbras & Regna tristia*. See *Seneca Med.* 10. *Id.* in *Aedip.* 869. *Virgil Aenei.* 5, 735. The same is to be found in other Authors.

(k) *Delius & Patavens Apollo.*] Our Worcester Copy reads, *Delios*, so as to make the Greek Pronunciation run through the whole Passage, *Delios*

Delios & Patareus, Δῆλιος & Παταρεύς, and not as the Latins say, *Delius & Patavensis*.

(1) *Centimanus Gyges*.] I have already sufficiently wrangled, whether you ought to read *Gyges* or *Gyas*, at *Carm.* 2, 17. and also disputed concerning the Name *Rhatus*, at *Carm.* 2, 19. Only I would observe, that all the Editions of this and the last Age, point the Place wrong, *Testum mearum centimanus Gyges Sententiarum notus*; do you Point it thus,

Testum mearum centimanus Gyges Sententiarum, notus & integra Tentator Orion Diana.

Thus we read, *Carm.* 1, 37 *Fortis & asperas Traillare Serpentes*; where some Block heads have made just such another Blunder. According to the vulgar way of Pointing, the Sense is less forcible, and the run of the Verse not so pleasant; for if a Witness be so well known, what need of citing him? But *Orion* is *Notus Tentator*, as being often talk'd of by the Poets and Mythologists. The old Venetian and Lofcherian Editions Point it just as I do, as also the *Grievian*, *Queen's College*, *Battellian*, *Peter-house*, and other Copies, with the old Scho-liast, *Porphyrus*.

NOTES upon NOTES. ODE 4.

T*Anquam aut ipse mortuus, aut Eurydicen inde aliquam ad vivos reduiturus esset.*] The Dr. is very sure, that *Horace* was not speaking of *Elyzium*, in this Place, because he was not then Dead. So that we are to take it for a Rule, that whenever the Poets begin to speak of *Elyzium*, they are ipso facto Dead Men.

Si enim cum nutrice & domesticis fuisset nihil adeo ad-

mirandum esset.] At the beginning of this very Page, the Dr. contends, That *Horace* was a sorry Brat in his Infancy, and had not so much as a Nurse to take care of him; whereas here he is introduced, as attended not only by a Nurse, but a Train of other Domesticicks. Behold the Man, whom *Gronovius*, *Bursmannus*, *Bilibaldus*, and that Crew, call a Star, a Pillar, a Sun, and I know what!



B

ODE

ODE V.

COElo tonantem credidimus Jovem
 Regnare: prasens divus habebitur
 Augustus, adjectis Britannis
 Imperio, gravibusque Persis.

Milesne Crassi conjuge barbarâ
 Turpis maritus vixit? & hostium
 (Proh curia, inversique mores!)
 (a) Consensit socerorum in arvis

Sub rege Medo Marsus & Appulus,
 (b) Anciliorum, nominis & toga
 Oblitus, aternaque Vesta,
 Incolumi Jove & urbe Româ?

Hoc caverat mens provida Regule
 Dissidentis conditionibus
 Fadis, (c) & exemplo trahenti
 Perniciem veniens in avum,

(d) Si non periret immiserabilis
 Captiva pubes. Signa ego Punicis
 Affixa delubris, & arma
 Militibus sine cade, dixit,

Derepta vidi: vidi ego civium
 Retorta tergo brachia libero
 Portasque non clausas, & arva
 Marte coli populata nostro.

Auro repensus scilicet acrior
 Miles redibit? flagitio additis
 Damnum. neque amissos colores
 Lana refert medicata fuco

Nec vera virtus, cum semel excidit,
 Curat reponi deterioribus.

Si pugnat extricata densis
 Cervæ plagis, erit ille fortis

(e) Qui perfidis se dedit hostibus;
 Et Marte Panos proteret altero,

ODE V.

WHEN *Jove* in Thunder speaks his Pow'r,
Though he's unseen, we know he reigns;
But *Cæsar's* visible, whom all adore,
Since *Britain* feels his Yoke, and *Persia* wear his Chains.

Where is *Rome's* ancient Honour fled?
 Could those who follow'd to the Field
 Where *Crassus** fought, with base *Barbarians* wed,
 And twice made Slaves, to a new Bondage yield?

The Flow'r of *Italy* is gone;
In *Median* Camps they spent their Blood;
Forgot the *Vestal* Fires and sacred *Gown*,
Though *Jove* still smil'd, and *Rome* unconquer'd stood.

'Twas not by Principles like these
 That *Regulus* deserv'd his Fame;
 But urg'd the Senate never to release
 Their Prisoners lost in War, nor stain the *Roman* Name.

To endless Chains he doom'd the Slave:
Have I not seen, the Patriot cry'd,
Our *Roman* Arms to *Punick* Altars cleave, [dy'd?
Not rough with manly Wounds, nor yet with Slaughter

Have I not seen our free-born Sons
Coupled in Bonds, in Triumph show'd,
Through Gates wide open, and unguarded Towns?
Whilst Harvest grac'd the Fields which we had sown
with Blood.

Will he that's ransom'd with a Price,
Return more active to the Fight?
Alas! You pay too dear for Cowardice: [White.
Nor can the Wool, once slain'd, regain it's native

Virtue once banish'd from the Mind
To her first Seat no more returns:
Will Slaves grow valiant, or the hunted Hind [Horns?
That scapes the Toils, engage, and wield her warlike

Will he, by his own Valour, save
His Country in a second War,

Who

*Qui lora restrictis lacertis
Sensit iners, timuitque mortem.*

(f) *Hic, unde vitam sumeret inscius,
Pacem duello miscuit: (g) o pudor!*

*O magna Carthago, probroſis
Altior Italia ruinis!*

*Fertur pudica conjugis osculum,
Parvosque natos, ut capitis minor,*

(h) *Ab se removiſſe, & virilem
Torvus humi poſuiſſe vultum:*

*Donc labantes conſilio Patres
Firmaret auctor nunquam aliàs dato;*

*Interque marentes amicos
Egregius properaret exul.*

*Atqui ſciebat, quæ ſibi barbarus
Tortor pararet: non aliter tamen*

(i) *Dimovit obſtantes propinquos,
Et populum reditus morantem;*

*Quàm ſi clientum longa negotia,
Dijudicatâ lite, relinqueret,*

*Tendens Venafranos in agros,
Aut Lacedæmonium Tarentum.*

Dr. B—'s NOTES. ODE 5.

(a) **C**onsenuit ſocerorum in armis. I ſuppoſe all the Books now extant ſay *armis*, but I can never let it paſs; for if they were under the Median King, how could they be ſaid to grow old, *Socerorum in Armis*? Certainly the King, and not theſe ſame *Soceri*, gave them their Arms. Beſides this is not charged upon the Soldiers of *Cræſſus*, as if after they were made Priſoners, they had taken Arms againſt their own Country, which is falſe and ſcandalous; but as it really was, that they grew old in Bondage among the *Parthians*, and had marry'd Wives among them, without any regard to the Honour of *Rome*. It is therefore a great while ago, that I was of Opinion, we ought to read *avis*, and not *armis*, as was alſo *Tanaquil Faber*. Since which time I was informed, that the moſt

Sagacious

Who in the first at *Carthage* was a Slave, [Fear?
His Back with Fetters gall'd, his Soul benumb'd with

'Tis a Mock-fight, where Soldiers owe
Their Lives, regardless of their Fame,
Not to their Swords, but a forgiving Foe:
O *Carthage*, justly great! O *Rome*, a hated Name!

Thus he, then with a stern Regard,
Fixt on the Ground a martial Look;
And like a Criminal, for Death prepar'd,
His Wife and clinging Sons from his Embraces shook.

The doubtful *Senate* heard his Cause,
At length confirming what he spoke;
Unheard of Council, worthy our Applause [ile broke.
Whilst through his crowding Friends the glorious Ex-

Too well he knew his savage Foes
'Their Racks and Tortures had prepar'd;
Yet still prest on, and from their Arms got loose
Who with Officious Force the dreadful Passage guard.

So calm and unconcern'd he went,
As if retiring from the Bar,
With thronging Clients cloy'd, with Pleading spent,
To fair *Tarentum's* Fields, to taste the Country Air.

Sagacious *Heinsius* was of the same Mind; who in the Margin of his Copy, has this Note, *Perhaps we ought to read, Arvis*. This is right. See *Seneca* Epist. 47, concerning the Slaughter of *Varus*: For as after his Defeat, several of the Romans were scattered throughout *Germany*, so after the Overthrow of *Crassus*, they grew old in *Media*, whither they were carry'd Prisoners, and some were made Shepherds and others Cottagers. This was

common among the Ancients, to set their Captives to till their Land. See *Euripides* in *Rheso*. 74. It. 175. The old *Scholiasts* read *arvis* heretofore in this Place; One of them explains the Place thus, *They forgot the Roman Honour, and took up their Residence in Parthia*. The other thus, *They abode there for Life, as if they had been at home*. Certainly *Sedes* and *Resedisse*, do more properly agree with *arvis*, than *Arvis*.

(b) An-

(b) *Anciliorum nominis & toga.*] So say some of the Manuscripts, and most of the Editions; the Conjunction & is inserted by the Venetian and Lofcherian Editions;

Anciliorum, & nominis, & toga.

to this the Gravian and Queen's College Parchments, with some others, agree. Thus we read it in Charissus, p. 46. Cledonius, p. 1898. and in Servius upon Virgil, *Aenei.* 7, 188. This is right, and the Place freed from Obscurity; for otherwise, you might couple *nomen* with *anciliorum*, and not with *Romanum*. Fluvius, speaking of Anthony, has copy'd from this Passage, which was taken notice of by the most learned Torrentius, long before I observed it.

(c) *Et exemplo trahenti.*] A very pretty Fellow, one Will. Canter, first inserted this Lesson by a Conjecture of his own in his *Novar. Lest.* 7, 30. Since whose time, several Editions have taken it into the Text, notwithstanding all the Editions and Copies extant, so far as I can find, write *trahentis*, after this manner,

Hoc caverat mens provida Reguli

Dissentientis conditionibus

Fadis, & exemplo trahentis
Perniciem veniens in avum,

which makes Nonsense of the Place, and is quite contrary to Horace's Meaning; for if this Lesson were admitted, we ought to correct it thus,

Fadis, nec exemplo trahentis,

That is, Contemning such base Conditions, and resolved not to set an Example, so pernicious to Posterity. But Canter comes off much better, who by scratching out one Letter, has clear'd up the Sense; for according to him, those base Conditions are that very Example, which was so pernicious. See *Livy* 2, 43. Canter therefore is not to be deprived of his just Commendations; but when I consider'd how wonderfully all the Books agree to write *trahentis*, and that there is no great Difficulty in Canter's Lesson, which the Librarians could not have been offended with, if they had found it in any of their Books, it came into my Head, that there was some latent and elegant Construction, which because they did not understand, was therefore quash'd; and the thing itself soon appear'd, when I began to trace my Suspicions; Horace most certainly wrote thus,

Dissentientis conditionibus

Fadis, & exempli trahentis
Perniciem veniens in avum.

That

That is, *Terms* that were dishonourable, and of a pernicious Example. This Word is often used in the Genitive Case; and because our stupid Librarians did not understand that Construction, therefore they corrupted the Place. See Suetonius Aug. 32. Vitel. 10. Pliny Nat. Hist. 7. 16. Quintilian Declam. 6. Livy. 1. 28. and 2. 55. and 3. 44. and 4. 48. In all these Places you will find *Exempli the Genitive Case*.

(d) *Si non periret.*] Glaveanus, a pretty sort of a Fellow in his time, mended the Place by his own Conjecture thus,

*Si non perirent immiserabilis
Captiva pubes.*

Thus Virgil, *Pars in frustra
sicant*; the same Phrase occurs elsewhere: For, says he, After a Caesura of this Nature, Horace always adds a long Syllable; of which I have spoken at *Carm.* 3, 2, v. 1. But the Verse is out of my Memory, since I gave the Sheets to my Printer.

(e) *Qui perfidis se credidit
hostibus.*] No Body ever us'd this Phrase before, *Credidit se hostibus*. Do you write *tradidit* or *dedidit*, which you will, there is no great Difference; but *dedidit* comes nearer to the receiv'd Lesson. See Silius Ita. 10. Cicero Offic. 3, 29. Pomponius Digest. l. 50. tit. 7. leg. 17. Cicero de invent. 2. Quintilian Just. 3, 10. Livy,

22, 60. Caesar. Bel. Gal. 7, 26. Ibid. 71. Quintilian, Declam. 339, has regard to this Passage in Horace; but instead of *inter virtutem*, we ought to read in *Servitutem*; Lambin upon this Place, produces a great many Instances to prove, that *credere* is the same as *committere*: But what then? He is said *committere se hostibus*, who rushes into the midst of them with martial Fury, but Horace means no such Matter. Lambin has but one Citation to the Purpose, which is from Cicero Epist. Fam. 4, 7. *Aut enim renovare bellum conati sunt, bique se in Africam contulerunt; aut, quemadmodum nos, victori sese crediderunt*; but since all the Books read *esse*, not *sese*, *victores esse crediderunt*: vel, *se victos esse crediderunt*: it is plain, that when the false Lesson, *esse*, prevailed, *crediderunt* was foisted in, on purpose to agree with *to esse*. I therefore mend it thus, *Aut quemadmodum nos, victori sese dediderunt*. See Cicero. Offic. 1, 31. Idem pro Sex. 20. Valer Maxi. 5, 5. Caesar. B. Gall. 7, 77. In all these Places *dedo* is used upon the like Occasions,

(f) *Hic nude vitam sumeret inscius.*] Because *Inscius* is in the old Venetian and Loscherian Editions, therefore all the others have taken it from them; neither do Lambin, Cruquius, Torrentius, or Pulmannus, say any thing here of a various Lesson. Har-

ry Stephens is the first, who says, he had it from Report that *aptius*, and not *inscius*, was found in an old Book belonging to *Anthony Cantius*; after him *Bersmannus* says, he look'd into three Books, and found *aptius*; But I can take a safe Oath, that my *Gravian*, *Queens-College*, *Royal-Society*, *Peterhouse* and *Bodleian* Copies, do plainly and without a Blot, write it thus; so I find it in the *Magdalen-College* at first Hand, and in the *Bastelian* and *Colbertine* among the various Readings. What now? Can we believe, that the other Interpreters never discover'd this, when almost half my Books, imported into England from several far Countries, do plainly favour this Lesson? But these Puppies always suppress and conceal, what they do not like, or do not understand. The Place is obscure, but I shall sift and mend it as well as I can.

*Et Marte Panos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque
mortem?*

*Hic unde vitam sumerit inscius,
Pacem duello miscuit. O Pudor!*

Here I shall soon confute those Words *timuitque mortem*; for what can they mean? It is certainly a less Crime to fear Death, than, as was said above, to throw away

ones Arms, ask Quarter, and yield to be ty'd with Hand to Back. The stoutest Man is afraid of Death; this is natural to all of us: He only is the best Man, not who contemns Death, but who does not fear it so much, as to do ill, or live in Infamy. See for this *Car. 4, 9*. This therefore is against Decorums, and makes the Sense flagg, when he places the Fear of Death after those much more base and shameful Actions. Then, what does *Hic* mean? You will answer perhaps, *Hic miles*. But this is forced, and not like *Horace*. For he is speaking here of more than one Soldier, as thus, *Et arma militibus, &c.* And when in the Course of the Sentence, he says, *erit ille fortis, qui perfidis se dedit hostibus*, if *hic* is to be understood of the same Person, he ought to have written, *Ille unde vitam, &c.* This I suppose was the Reason why *Acron* the Scholiast takes *Hic*, for an Adverb, and not for a Pronoun, when he says, *Hic*, that is, in War; but he is a Blockhead for his Pains. To be short, he will cure a lame Passage, who with a little Alteration, Points and Reads it thus,

*Qui lora restrictis lacertis
Sensit iners timuitque mortem,
Hinc, unde vitam sumeres aptius;
Pacem & duello miscuit.*

Hinc

Hinc, hence he fear'd Death,
unde, whence, he was to receive his Life. See *Carm.* 3, 11. *Hinc*, that is, from *Battel*, from his own *Arm* and *Sword*, whence valiant Men expect their Lives, and not from Flight or Surrender. See *Homer. Iliad* O, 741. *Salust.* Jugurth. 39. *Paterculus.* 1, 2. Then we add &. *Pacem* & *Duello*, for the *Librarians* make a Trade of omitting this, where they can do it without laming the *Meter*; as in this very Ode, *Anticiliorum, nominis, & toga*, for & *nominis*.

(g) *O pudor.*] We must put a Note upon this same *O Pudor*, because by this we may defend the vulgar Reading in *Ovid, Episto. Deianiræ* vers. 3, speaking of *Hercules*, when he went a who'ring after *Omphale*, and cloath'd her in his *Lyons-Skin*.

*O pudor! hirsuti castis exuta Leonis,
Aspera texerunt vellera molle
latus.*

Where the most renowned *Heinsius* is in the wrong, when from a few Copies he inserts, *Pro pudor!* and then writes *castas*, out of one Book only, which is a much worse Blunder, though he calls it a very elegant *Gracism*. I am troubled to see so pretty a Fellow besides himself.

Certainly when *Virgil* said,
Æneid. 4, 517,

Unum exuta pedem vinculis,

suum was understood; and so it is in all the *Gracisms* of this Nature; now can you say, *vellera exuta castas suas?* Have Hides any Ribs? But this by the Way. *Valerius Flac.* 2, 269, says, *O Pudor!* so we find it in the Copies, and in *Heinsius's* Edition.

(h) *A se remouisse.*] All the modern Books and Editions say *a se*; but the *Venetian*, and our best *Parchments*, the *Gravian*, *Leyden*, *Queens-College*, *Zulichemian*, *Battelian*, and other Copies say, *ab se*, and so I suppose the other Criticks found it in their Books; which is right.

(i) *Dimovit obstantes propinquos.*] The *Loscherian* Edition has, *obstantes amicos*, and so say my *Gravian* and *Queen's College*, with four other Copies. But this Word we meet with just before in the fourth Verse, *Interque marentes amicos*. *Propinquos* is right according to the *Venetian* Edition, and a Majority of the *Parchments*. See *Cicero de Offic.* 1, 13, which Place our Author had an Eye to in this Ode. See the same *Cicero de Amicit.* c. 12. *Quintilian* Declam. 6. You will find these two Words often coupled together, among the *Antients*.

ODE VI.

D Elicta majorum immeritus lues,
Romane, donec templa refeceris
Ædesque labentes Deorum, &
Fœda nigro simulachra fumo.

Dis te minorem quod geris, imperas:
Hinc omne principium, huc refer exitum.
Dî multa neglecti dederunt
Hesperia mala luctuosa.

Fam bis Monases & Pacori manus
(a) Non auspicatos contudit impetus
Nostros, & adjecisse pradam
Torquibus exiguis renidet.

Penè occupatam seditionibus
Delevit urbem Dacus & Æthiops;
Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpa secula nuptias
Primum inquinavere, & genus, & domos:
Hoc fonte derivata clades
(b) In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, & (c) fingitur artibus;
(d) Fam nunc & incestos amores
De tenero meditatur ungui.

O D E VI.

U Nhappy *Romans*! doom'd to bear
 The Load of your Forefathers Guilt;
 Till by your Piety and Care
 Our Shrines and Temples are rebuilt:
 You reign by bowing to the Gods Commands,
 From this your State arose, on this your Glory stands.

Your impious Land already wears
 The Marks of Vengeance from on high
 Feels the yet smarting *Parthian* Scars,
 And blushes with ignoble Dye;
 When from *Monases*' Arms your Squadrons fled,
 And *Rome's* collected Spoils adorn'd the Victor's Head.

The *Dacian* and the sunny *Moor*
 By Sea and Land their Forces bent,
 At once to sink the *Roman* Pow'r
 When Civil Rage the Empire rent;
 When like a Deluge Vice triumphant reign'd,
 And a degenerate Race the Marriage Rites prophan'd.

Hence the Contagion first began,
 And reach'd our Blood, and stain'd our Race:
 The blooming Virgin, ripe for Man,
 A thousand wanton Airs displays:
 Train'd to the Dance her well-taught Limbs she
 moves,
 And sates her wishing Soul with loose Incestuous
 Loves.

Mox juniores quarit adulteros
 Inter mariti vna : neque eligit
 (c) Cui donet intermissa rapinam
 Gaudia, luminibus remotis;

Sed jussa coram non sine conscio
 Surgit marito ; seu vocat institor,
 Seu navis Hispana magister,
 Dedecorum pretiosus emtor.

Non his juventus orta parentibus
 Infecit aquor Sanguine Punico ;
 Pyrrhumque, & ingentem cecidit
 Antiochum, (f) Hannibalemque dirum:

Sed rusticorum mascula militum
 Proles, Sabellis docta ligonibus
 Versare glebas, & severa
 Matris ad arbitrium recisos

Portare fustes ; Sol ubi montium
 Mutaret umbras, & juga demeret
 Bobus fatigatis, amicum
 Tempus agens abeunte curru.

Damnosa quid non imminuit dies ?
 Ætas parentum, pejor avis, tulit
 Nos nequiores, mox daturos
 Progeniem vitiosiore.



The Bride her lustful Rake invites,
 Before her Husband's Face to toy;
 She stays not for his drunken Fits,
 Nor in a Corner tastes the Joy;
 But in her Cuckold's Presence sells her Charms,
 And grasps the Merchant's Gold, or meets the Captain's
 Arms.

'Twas not from such a motly Brood
 Those better braver Romans came,
 Who dy'd the Punick Seas with Blood,
 And rais'd so high their Country's Fame;
 By whom Antiochus and Pyrrhus dy'd,
 And Hannibal was tam'd, and Carthage lost her Pride

But hardy Youths innur'd to toil,
 Or fell the Wood, or till the Land,
 Or turn with heavy Spades the Soil,
 By a dread Mother's just Command,
 Nor ceas'd their Work, 'till down the Azure Way,
 Sol rowl'd his beamy Car, and shut the chearful Day.

Time alters all things in its Pace,
 Each Century new Vices owns;
 Our Fathers bore an Impious Race,
 And we shall have more wicked Sons:
 Impiety still gathers in its Course;
 The Present Times are bad, the Future will be worse.



(a) **N**ON *auspicatos impetus nostros.*] This (same *inauspicatos impetus nostros*, is a scabby Phrase, and more fit for Prose than for Verse. I can never believe it came from Horace. Priscian, who produces this Passage, reads it thus, p. 891,

Inauspicatos contudit impetus Nostros.

But in two of the Copies of Priscian which I have peep't into, I read *Nostros*; though in a third, which is the oldest, and best, I find *Nostri*, and an Emendation super-scribed, *Nostros*. *Nostri* is certainly right; for thus we find it in the *Dative Case*, *Serm.* 2, 7.

———— *Postquam illi iusta
chiragra
Contudit articulos.* ———

By *Nostri* we must understand the *Romans* in this Place; and thus we find it up and down in the *Latin* Historians, where they are speaking of their own Countrymen. See *Hirtius de Bello Gall.* 8, 10. You may if you please read *Nostorum*, which is best of all:

Non auspicatos contudit impetus Nostorum, & adiecisse pradam.

Impetus nostorum, is a Phrase used by *Caesar*, *Bell. Civil.* 2, 25. See *Ibid.* 41. *It.* 3, 51. Thus both he and several other Authors express themselves in divers Places. By this Emendation both the

Words and Sense look much brighter than they did.

(b) *In patriam populumque fluxit.*] So say all the Books without Exception; and yet they shall never bring me in to subscribe to it. For why? *Adultery*, says our Author, was as it were the Fountain, whence Destruction flow'd in *Patriam Populumque*; But are *Patria*, the Country, and *Populus* the People, two different things? Or do you think that these Immoralities infected the Country, that is the Land, the Soil? Our Author is no such Barren Blockhead, or so Senseless as to pop down two Synonymous Words, and yet suffer them to stand for two different Things. I can hardly doubt, but *Horace* wrote with his own Hand thus,

*Hoc fonte derivata clades
Inque patres populumque
fluxit.*

In patres & populum, that is, upon all Orders in *Rome*, as well *Senators* and *Nobles*, as the *People* or *Commonalty*. This is a customary way of Speaking among all sorts of Writers. We will give the Reader a Bushel full of Quotations, in order to fortify the boldness of our Conjecture by the Number of our Authorities. See *Virgil Aeneid.* 4, 682. *It.* 9, 192. *Geor.* 2, 509. *En.* 8, 679. *Ovid Metam.* 15. *Martial.* 7, 5. *It.* 8, 50. *It.* 9, 49. *It.* 12, 3. *Statius Silv.* 1, 4. *It.* 2, 5. *Theb.*

2, 443. *Silius Ital.* 10. *Ause-*
ninus in *Mosell.* 409. *Pruden-*
tius con. *Symm.* 2, 310. *Luci-*
lius apud *Lactant.* *Div. Instit.*
3, 9. *Cicero* de *Divinat.* 1, 12
ex 2, lib. de *suo Consul.* *I-*
bid. *Sidonius Apollinar.* *Epif.*
9, 16. *Claudian Stilich* 2. 116.
Idem in 4 *Conf. Honor.* 332.
Id. *Bell. Gildon.* 46.

Armato quondam populo pa-
trisque vigeam
Conciliis,

Thus we find it in the Edition
of the most acute *Nick Hein-*
sus, to whom *Claudian* is
wholly indebted for making
him that bright Fellow he is.
But what is the Meaning. I
beseech you, of *Patriis consi-*
liis? They are the Words of
the Goddess *Roma* in a *Pro-*
sopais: So that by *Patriis consi-*
liis we should understand *The*
Advice of my Father, which
is the only Construction we
can put upon it; but this
makes it Nonsense and Stuff;
for *Roma* had no Father: *Ro-*
mulus is indeed by a Figure
called the Father of *Rome*;
but she is not speaking here
of the Advice of *Romulus*, or
of his Cottage; for in the very
next Words she says,

—*Domini terras, urbe, querevinxi*
Legibus, ad Solem victrix u-
trumque cucurri

If *Heinsius* himself may be
believ'd, most of the Books,
that is 27 out of 30, read
patrum, and not *patriis*; all
but one say *armatis populi*,

and not *armato populo*, and
two of the best write *conci-*
liis, not *consiliis*. Therefore
I only lay aside one Letter,
and read the whole Passage
thus,

Armatis quondam populi pa-
trumque vigeam
Conciliis. —

This is a sure Emendation,
and the Construction runs
thus; *Armatis conciliis populi*
patrumque. See Verse 53 and
97. *Valerius Flac.* 8. 281.

— *Patria veniam da quaso*
senecta,
Quin omnes alii pariter populi-
que patresque
Mecum adsum. —

Vide Cicero de *Legi.* 3, 4. *Ta-*
citus Annal. 4, 2. *Id.* 13, 17.
Livy 1, 26, and 40. By this
time, I believe, we have given
you your Bellyful of Citati-
ons. It is therefore high
time to make an end, for
we are not such clean Sweep-
ers, as not to leave so much
as a Grain of Dust behind us.
And yet such is our Ingenui-
ty and fair Dealing, that we
are resolved to produce one
or two Passages, which at first
sight seem to favour the Vul-
gar Lesson. The first is from
Ovid Met. 15, 572, where *Cipus*
a Roman Citizen speaks thus,
Quicquid, ait, superi, monstra
portenditur isto,
Seu latum est, patris latum
populoque Quirini;
Sive minax, mihi sit.

What shall we do here? Have
we not taken a great deal of
Pains

Pains to little purpose? For this is the very same Phrase that we meet with in *Horace*, *Patria populoque*; but now I contend, that this other Passage ought also to be corrected thus;

*Sen latum est, patribus latum
populoque Quirini.*

That is according to the known Stile of the old Monuments, *Id salix faustumque sit senatui Populoque Romano*. This *Cipus* himself confirms, at Verse 590.

*Dixit, & extemplo populumque
gravemque senatum
Convocari.*

See *Ovid* *East.* 1. 69. where you will find much such another Expression. So that you see by our Dexterity we have fairly warded this Blow. The other Place is in *Juvenal*, 14. 71.

*Gratum est quod patriæ civem
populoque dedisti:*

*Si facis ut patria sit idoneus,
utilis agris,*

*Utilis & bellorum & pacis re-
bus agendis.*

Fie for Shame! what a foolish senseless Repetition is this, *Patria Patria*! Here also I put in another Emendation upon very good Evidence and Authority,

*Gratum est quod patribus ci-
vem populoque dedisti,*

Si facis ut patria sit idoneus.

But if *Patria* is the true reading in *Ovid* and *Juvenal*, it

can never be so here in *Ho-
race*; for *Patria* is a Reciprocal Name, and has always some regard to a foregoing Word, and either *mea*, *tua* or *sua* joined with it, or some such Pronoun extrinsically understood: They that understand *Latin* must own this to be true. Therefore if we say, *clades fluxit in Patriam suam*, we must mean, that this was *Destruction's* own Country, which is the greatest Absurdity that can be thought of. After all, we have not yet done; but there is other Work cut out to our Hands: For here comes a mighty Fellow, one *John Frid. Gronovius*, and he in his *Notes* and *Index* upon *Livy*, 25 and 6, tells us a strange Piece of News, which we never heard before, that *Patria* signifies the *Magistrates* or *Senate*, whence the *Senators* are called *Patres*; and if this be true, then we have been all this while in the wrong to give *Horace* any disturbance here, for by this means,

In patriam populumque fluxit,

will be the same thing, as if he had said, *In senatum populumque*, which is the very Point we aim'd at, and thought to have hit by our Corrections; but let us examine the place in *Livy*, where the Soldiers who escaped the Rout at *Canna*, being banished into *Sicily*, make this Speech to the Consul *Marcellus*. *Nisi hoc sperassemus, in provinciam*

nos morte regum turbatam ad grave bellum adversus Siculos simul Panosque mitti, & sanguine nostro vulneribusque nos patriæ satisfacturos esse. Where by *Patria*, Gronovius understands the Senate, of which I shall speak anon, and to confirm this, cites another place in *Livy*, which is part of a Speech of *Appius Claudius*.

*Invitus in hac parte Orationis, Quirites, moror: sic enim agere debent, qui mercenario milite utuntur: at nos tamquam cum civibus agere volumus, atque tamquam cum patriâ nobiscum æquum censemus. Cum patriâ, that is, with the Senate: But I speak it with great Submission to that most acute Critick, we can never bear any such Meaning out of these Words. For first, Appius does not speak here in the Senate, but to an Assembly of the People. Then, the Word *Mercenarius*, which signifies a Foreign Soldier, is opposed here to the Domestic Troops of Rome, those that were sent to fight for their Country and Commonwealth; so that *Patria*, as well here as in other places, stands for *Civitas* or *Sedes Natalis*. This most Sagacious Fellow goes on, and cites *Tacitus Annal. 4, 8. Erepto Druso preces ad vos converto, disque & patria coram obsecro, Augusti pronepotes suscipite, regite*. Here also he will have it, that *coram patriâ* signifies *coram senatu*: But 'tis*

all a Bite; for *Tiberius* is speaking in the Senate and to the Senate, and therefore if *patria* signifies the Senate, it is all one as if he had said, *Obsecro vos coram vobis*, which because it is foolish and trifling, forces us to make *Patria* here, as well as in the other place, the same with *Civitas & Respublica*. Let us now return to the former Passages in *Livy 25, 6. Nisi sperassemusque, sanguine nostro vulneribus nos patriæ satisfacturos esse*. Where those Words *nos patriæ*, have no other Support but a Conjecture of Gronovius, by whom they were rashly admitted into the Text: For as he himself owns, the Manuscripts read *nostratui*, instead of *nos patriæ*. Thus we have effectually routed all the Forces of Gronovius, by which he attempted to make *Patria* stand for the Senate. But suppose this Critick had guessed right in this Lesson; yet we are under no manner of Necessity thereby to understand by *Patria* the Senate. For why may not *satisfacturos patriæ* signify to make the Commonwealth Satisfaction? Cicero speaks of doing this somewhere in his *Philippicks*. Besides this, Gronovius the Son tries to mend the matter another way, and instead of *nos patriæ*, would have us read *nos reatui satisfacturos*, which according to his wonted *ιουσοxia*, he calls a good Emendation. Was there ever any thing like this? *Quintilian*

lian in his *Institutions* 3, 2, tells us, *That those Words which are Old now, were once New; and some that are now used, were but lately invented.* Messalla first used *Reatus*, and Augustus coined the Word *Munerarius*. Now this Messalla and Livy were both born in the same Year, as we find in the Chronicle of Hieronymus; whence we may reasonably doubt whether Messalla invented the Word before Livy wrote this; but for once suppose he had first invented it, yet Livy without doubt would never use a Word in his History, which was new and Multy, and of a doubtful Signification; but then, I beseech you, what is the Meaning of *Reatus*? Does Messalla intend by this to express a Fault, a Crime, an Ill Addition, as Jacobus explains it? No, by no means. *Reatus*, according to the Learned, is the State or Condition of those who are found Guilty, or under Sentence, so long as that Sentence lasts, as *Calibatus* is an unmarried State, and the like. Only Barbarians call a Crime or Fault, *Reatus*. After all, though Father Gronovius's Opinion may be born with, that is, if we take him in another Sense than he intended, yet we have a nicer touch to cure this place with, as thus, *Nisi speravissimus sanguine nostro vulneribusque, nos senatui satisfacturos esse*; for they were banished into Si-

cily by a Decree of the Senate and not by the Vote of a People; and therefore before, they had said *Senatum primum de nobis esse non quum, certa triste Senatus consultum factum est.* Noster was, by Corruption, formed out of the short way of *Witum nos senatui*. Here is high time to make an end for unless I am mistaken, at this time, I believe, we have also satisfied the Reader, that our Emendation is right.

(c) *Fingitur artibus.* Manuscripts are strangely divided in this place; some read *fingitur artibus*, others *frangitur artibus*, and others again *fingitur artibus*. All which Lessons look well at first sight, and are supported by very good Authors; so that he must be a subtle Fellow indeed, who can tell which is the best, and which is most likely to be Horace's own Hand Writing.

*Motus doceri gaudet Itonicos
Matura virgo, & fingitur artibus.*

This is confirm'd by the Scholiasts, the old Editions, and majority of the Copies, at least of those in my Hands, which may also be supported by Authorities and Quotations for *fingere artus* answers to *frangere corpora, membra*, as for which see Virgil *Æneid* 3, 634. Claudian *Rufin*. 1, 11 where some Books read *Membra*; but there is an Objection stare

ated by Lambin, who according to this Construction argues, that we ought to use the Greek Phrase, *figitur artibus*, and not *artibus*; for the Ablative Case in this place does not signifie the Matter, but the Instrument, as appears by what I cited from Virgil and Claudian, and from Persius Sat. 3, 24; where it is one thing to say *figitur lingua*, that is, by Licking and Smoothing and another to say, *figitur linguam*, which signifies Oratory and the Art of Speaking. Thus I understand very well, what is meant by *figitur artus*, but OEdipus himself can never tell, what *figitur artibus* means, taking *artibus* Instrumentally. Perhaps then we had best read *frangitur artibus*, according to one Copy of Torrentius, another of Pulmannus, and some of Lambin's. This is the only Lesson that the great Heinſius upon Claudian, Eutrop. 1, 262. will stand to and support; where he admires the Elegancy of the Word, when other Criticks could not comprehend it. *Frangitur artibus* is like *fracti gressus* in Petronius, or *fracta membra* in Prudentius; to which you may add *fracti motus* from Cicero de finibus 5, 12, *fracta membra* from Sidonius Epist. 9, 13, and many other Phrases to the same purpose. But then this very Lesson is troubled with the same Distemper as the former; for it should be *frangitur artus*, and not *artibus*, as at Serm. 1, 1. *fractus mem-*

bra labore, since the Ablative Case signifies the Instrument, as in *to labore*. It remains therefore, that we examine the Pretensions of *figitur artibus*, which two of Cruquius's Books, three of Pulmannus, some of Lambin's, and two of mine do plainly justify. In my Judgment nothing could be said finer, brighter or more elegant,

*Motus doceri gaudet Tonica
Matura virga, & figitur artibus.*

That is, Form'd by Art for Dancing, Moving and Practising such Airs, as may make her taking to her Gallants. *Artibus* is a Word used by our Author, Car. 4, 13, where he is speaking of a Whore,

*Felix post Cinaram, notaque &
artium.
Gratarum facies.*

Here the Scholiast upon the Blandinian Copy, as we find in Peter Nannius, Miscel. 3, 17, makes this elegant Remark, Who Captivates her Lovers with the Motion of her Eyes, Eye-brows and Neck. See Ovid Amor. 2, 10. Ibid. 2, 4. Propertius 1, 4. Seneca Epistle 90, where he uses *Docere*, as our Author does here, *Motus doceri*; and this implies Art. *Figitur artibus* is a good Phrase. See Gratius 5, 512. Servius ad Virgil, Aeneid 8, 534. Ovid Rem. Am. 341. Metam. 4, 319. Virgil Aeneid. 6, 81. Varinus apud Macrobius Saturn. 6,

6, 21. where for ore you ought certainly to read orbe, because he is there speaking of a Horse, which some Jockey was about to manage and teach his Paces.

(d) *Jam nunc & incestos.*] This is wrong, as to the Pointing, in most of the Editions,

—*Fingitur artibus*

Jam nunc; & incestos amores
De tenero meditatur ungui.

It ought to be, *Jam nunc de tenero ungui.* See our Author, Epist. 2, 1. v. 137, where *Jam nunc* is used in the very same manner. But when Authors speak of the time past, as Horace does here, they most commonly say, *jam tunc.* See Cicero Epist. Fam. 3, 12. Virgil Georg. 4, 137. *Æn.* 7, 737. But here all the Manuscripts cry out against us.

(e) *Cui donet impermissa.*] My Galean Copy, and one belonging to Pulmannus, say, *Impermissa.* Another of Pulmannus, and one of Achilles Statius say *improvisa.* But the received Edition in the old Editions and most of the Co-

pies is best *impermissa gaudia*, though I do not remember that any of the Ancients ever used this Word before. *Impermissa*, that is, *inconcessa, interditta, forbidden, disallowed.* See Virgil *Æn.* 1. 38, 651. Ovid Met. 10. 154. Id. 9, 637. *Amor.* 3, 4. Horace Serm. 3, 4. Ovid. Met. 10, 336.

(f) *Hannibalemque durum.*] Some of Torrentius and Pulmannus's Books, and among mine the Worcester Copy say *durum*; and thus we find it in the Lofcherian Edition. See Car. 2, 12. *Nec durum Hannibalem*; where after the very same manner some of the Books, and most of the Editions write *durum.* As for us, we adjudge, that *durum* should stand in the other place, which we have already in some measure made good, according to the consent of the Parchments, and that *durum* should stand here, just as we find it in most of the Copies. Quintilian quoting this very place, *Institut.* 8, 2. reads *Hannibalemque durum.*

NOTES upon NOTES. ODE 6.

NAM *ablativus hic casus non potest materiem notare, sed instrumentum.*] The Dr. always shines in a Venerial Case. Horace was here speaking of a young Lady's Legs; which in a Comment upon the place he assures us, are not to be taken Materially, but Instrumentally. *Sed cum de praterito tempore, loquuntur.*] Our Com-

mentator is positive, that Horace speaks here of the Time past; of which the Reader is desired to judge by the Tenses. *Gaudet doceri. Fingitur artibus. Meditatur amores. Quare adulteros. Surgit coram.* This will be enough to convince him, that every one who quotes Priscian, is not presently a Grammarian.

The End of the Twelfth Part.

THE
O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

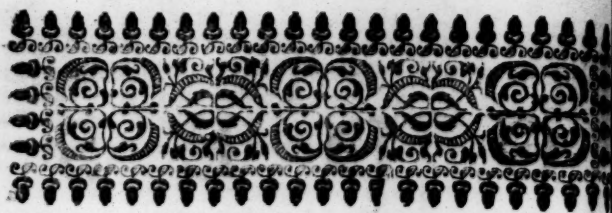
Visam Britannos Hospitibus feros. Hor.

P A R T XIII.

To be Continued.

L O N D O N :

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Q. Horatii Flacci
O D A R U M

L I B. III.

O D E VII. *Ad Asterien.*



UID fies, *Asterie*, quem tibi candidi
Primo restituent vere Favonii,
Thynâ merce beatum,
(a) Constantis juvenem fide

Gygen ? ille Notis aëtus ad Oricum
Post insana Capra sidera, frigidas
Noctes, non sine multis
Insomnis lacrymis, agit.

T H E
O D E S
O F
H O R A C E:

B O O K III.

ODE VII. *To ASTERIE.*



O not for ever pine and mourn;
For if the Winds propitious prove,
Gyges will to your Arms return,
His Wealth increafing with his Love.

Now toft by Storms to diftant Shores,
He curfes his relentless Stars;
With foft Complaints consumes the Hours,
And paffes all the Night in Tears.

*Atqui sollicita nuncius hospita,
 Susspirare Chloen, & miseram tuis
 Dicens ignibus uri,
 Tentat mille vaser modis.*

*Ut Pratum mulier perfida credulum
 Falsis impulerit criminibus, nimis
 Casto Bellerophonti
 Maturare necem, refert.*

*Narrat panè datum Pelea Tartaro,
 Magnessam Hippolyten dum fugit abstimens:
 Et peccare docentes
 (b) Fallax historias monet.*

*Frustra: nam scopulis surdior Icari
 Voces audit, adhuc integer. at, tibi
 Ne vicinus Enipeus
 Plus justo placeat, cave:*

*Quamvis non alius flectere equum sciens
 Equè conspicitur gramine Martio;
 Nec quisquam scitus aequè
 Tusco denatat alveo.*

The ODES of HORACE.

5

Mean, while, some Foreign *Chloe* tries
By amorous Wiles to win his Heart;
And bids the Envoy of her Sighs
Exert each soft and wanton Art.

She tells, how *Pratus*' lustful Wife
With Crimes invented by her Rage,
Had almost reach'd her Lover's Life,
Too cold and chaste for such an Age.

She tells, how *Peleus* scorn'd the Dame,
Who left him to the cruel Fates;
And to provoke his Amorous Flame,
A thousand curious Tales relates.

But all in vain: He stops his Ears;
And all her artful Charms defies:
Do you, like him, avoid these Snares,
Least some gay Youth your Heart surprize.

In *Mars*'s Field *Enipeus* rides
The manag'd Steed, by all admir'd;
With pliant Force the Waves divides,
And swims the *Tuscan* Stream untir'd.

*Primâ nocte domum claudere; neque in vias
Lub cantu querula despice tibia:*

Et te saepe vocanti

Duram, difficilis mane.

Dr. B—'s NOTES. ODE 7.

(a) *Constanti juvenem fide.* The old Venetian and
Lofcherian Editions write,

Constanti juvenem fide.

But in all the *Parchments* every where, we find *constantis*, and in some of them *fidei*; only in the *Zulichemian* we read *fidi*. But some of *Lambin's*, and one of *Cruquius's* Books are in the right, when they put in, *fide*, in the *Genitive Case*, according to the Custom of that Age. For this see *A. Gellius* 9, 14. *Priscian* at the end of his 7th Book, and *Vossius de Anal.* p. 770. I can by no means digest the *Ab-lative Case* here, *constanti fide*, because all the Books are against it; and because our Author would have said *constante*, and not *constanti*, as I have proved at *Carm.* 1, 25. v. 17.

(b) *Fallax historias monet.* Three of *Torrentius's* Books, and among mine the *Bodleian*, say, *mover*, not *monet*. Both these *Lessons* are good.

See *Ovid Art.* 3, 651. But *Historias mover* pleases me best, as being *Figurative*, and as we say in *Greek*, *ποικιλίζω*, more Poetical. See *Virgil Æn.* 1, 160. *Ovid Metam.* 14, 20. *Faustor.* 3, 11. *Livy. Cicero* in *Orator.* c. 12. More than this I have had a shrewd suspicion, that the *Interpreters* have foisted in *Fallax* here, instead of *Pellax*, which is a great deal better, and more Significant than the other. See *Virgil Æneid.* 2, 90.

Invidia postquam pel-lacis Ulixei.

Where *Servius* says, *Pellacia*, that is, *deceiving by fair Words* for *Pellicere*, is, to *Circumvent* slyly. And yet several of *Pierius's* Copies read *fallacis* in this place. See *Pellax* in *S. Jerom* 6. *Commen.* in *Ezech.* and in *Lucretius. Virgil Geor.* 4, 443.

Subdola cum videt placidi pel-lacia ponti.

Hen

But though he calls you, *Cruel Fair*;
Do not relent, but shut your Door;
The dusk and dang'rous Shades beware,
And shun the *Serenading* Hour.

Here most of the Manuscripts say, *fallacia*: So easie a matter was it for those Rogues the Librarians to Murder this Word! The

Greek and Latin Glosses say, *Ἐπαιγμός*, *Pellax*, *Illex*. See *Martianus Capella*. 4. *Arnobius* Li. 2. & 3, where this *Epithet* is to be found,



A 4

ODE

ODE VIII. *Ad MÆCENATEM.*

M *Artiis calebs quid agam calendis,
Quid velint flores & acerra thuris
Plena, miraris, positusque carbo in
Cespite virvo,*

(a) *Docte sermones utriusque lingua.
Voveram dulces epulas, & album
Libero caprum, prope funeratus
Arboris ictu.*

*Hic dies, anno redeunte, festus
Corticem astrictum pice dimovebis
Amphora, fimum bibere instituta
Consule Tullo.*

*Sume, Macenas, cyathos amici
Sospitis centum; & (b) vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor & ira.*

Mitte civiles super Urbe curas.

(c) *Occidit Daci Cotisonis agmen:*

(d) *Medus infestis sibi luctuosus
Dissidet armis:*

*Servit Hispana vetus hostis ora,
Cantaber, serâ domitus catena:
Jam Scythæ laxo meditantur archu
Cedere campis.*

Negligens, ne quâ populus laboret,

(e) *Parce privatis nimium cavere:*

(f) *Dona prasentis cape latus hora, &
Linque severa.*

Dr. B —'s NOTES. ODE 8.

(a) **D** *Docte sermones utriusque
lingua]* All the old
Editions and Copies, as well
those belonging to me, as
those of other Criticks, say

*Docte sermonis utriusque lin-
gua.*

The Manuscript Acron in
the Royal Society Library has
this

ODE VIII. To MÆCENAS.

YOU, who excell in every Art
 That *Greek* and *Roman* Tongues impart,
 May ask, unmarry'd as I am,
 Why to the Feast of *Mars* I came?
 Why I am dress'd in Flow'rs and Greens?
 And what this Turf, this Incense means?
 Know; to a God my Vows I pay;
 A God preserv'd my Life this Day.
 A Goat to *Bacchus* bleeds, for he
 Sav'd me, and held the falling Tree:
 I'll tap a Hog'shead of that Year,
 When *Tully* fill'd the *Consul's* Chair.
 Come to the Feast, my Friend! and take
 A hundred Glasses for my Sake;
 Let Strife and Noise be far away;
 Our Tapers shall renew the Day.
 Leave all the Cares that vex your Mind;
 And grand Affairs of State, behind:
 What though the *Dacian* Army's fled,
 Or civil Broils infest the *Mede*?
 What though the *Spaniard* wins the Field,
 And makes the rough *Cantabrian* yield?
 Or though at length the *Scythians* long
 For Peace, and leave their Bows unstrung?
 E'en let the State-Machine rowl on,
 Mind not its Dangers, nor your own:
 Enjoy the present Hour, and clear
 Your Brows from Frowns, your Soul from Fear.

this Note; *We must construe it thus, docte sermonis utriusque; that is, who can speak Greek and Latin. It is very true, that in a Casura even a short Syllable may be made long, as at Carm. 1, 3.*

Perrupit Acheronta Herculeus labor.

and again, *Carm. 3, 16.*

Quam si quicquid arat impiger Appulus.

Doctus Sermonis, with a *Genitive Case*, is a good *Phrase*. See *Statius Theb.* 2. 692. *Horat* in *Art. Poet.* 5, 380. But still I can never away with this *Lesson*, because both those Words, *Sermonis & Lingua*, are a *Redundancy*, and prove *Horace* to be an idle Boy: For it had been enough if he had said, *Doctus Sermone utriusque*, or *Doctus Lingua utriusque*: and for this see *Suetonius* in *Claudio.* c. 42. *Idem* *Illustr. Gram.* c. 1. *Pliny Hist.* 12, 1. *Epist. Plin.* 7, 25. *Martial* 10, 76. *Apuleius Flor.* 18. I know very well, that *Horace* has this *Passage*, *Serm.* 1, 10,

Et Sermo linguâ concinnus utrâque
Suavior, ut Chio nota si commixta Falerni est.

Whence some may fancy, that by the same Authority *Horace* might say, *Sermo lingua utriusque*: But these are two different things; for *Sermo utrâque linguâ concinnus*, that is, a *mixt Composition*, or as *Cicero* has it, in which both *Languages* are twisted together, is a tolerable *Phrase*: And thus too an Author might say, *Sermo utroque sermone concinnus*; but this will never countenance any one in saying, *Sermo sermonis utriusque*, or thus, *Sermo lingua*, that is, a *Tongue of two Tongues*. If therefore you have a *Mind* to retain *Sermonis*, see if you had not best correct it thus,

Doctus sermonis utriusque, Cilni, By which he means *C. Cilnius Macenas*; for it is very strange and perfectly new, that our Author should address himself to any one in this Style, *Doctus sermonis utriusque lingua*, and never let us know who the Person is, till at least eight Verses after,

Sume, Macenas, cyathos amici:

Now here according to our Correction, first he calls him by his Name, *Cilni*, and then by his Sir-name, *Macenas*, just as he serves *Julius Antonius* at *Ode* 4, 2, where first he applies thus,

Pindarum quisquis studet amulari,
Jule ———

and then at *Vers*e 26, thus,
Multa Dircaum levat antra cycnum,
Tendit, Antoni. ———

But laying aside all vain Conjectures, 'tis the best and safest way to follow the other *Lesson*, which two of *Lambin's Books* and my *Royal-Society Copy* favour.

Doctus sermones utriusque lingua.

See *Carm.* 3, 9. *Dulces docti modos*; which is confirm'd by what *Donatus* says upon *Terence Eunuch.* 3, 2,

Qua liberum
Scire equum est adolescentem,
solertem dabo.

Must we, says he, write hæc solertem, according to that in Horace, Doctæ sermones utriusque linguæ? or must we extrinsically understand, his? In an old Edition of Donatus Anno 1503, you may find Sermonis; and I can't tell but it is so in the other Editions: But this is foolish, and quite contrary to the Design of Donatus; who cited it for this very Purpose, to prove that solertem governed an Accusative Case, quæ, vel hæc; just as Horace joins Doctus to Sermones. Add to this, what Caesentius the old Grammatian says, p. 2035, That these Words govern an Accusative Case by a Figure, as, Doctus sermonem, exotus bella, præsciis futura: There is no Question but he had this Passage of Horace in his Eye, as also that of Virgil, Et Juvenem exotum nequicquam bella Menaten.

Let us then take it for granted, that Doctæ Sermones, is the true Reading, and in the next Place try to construe it. According to all the Interpreters, Horace means no more than this, You, who speak Latin and Greek very well, may wonder why I, who am a Batchelor, should celebrate the Kalends of March with Sacrifice. Where I wish they would inform me, how it comes to pass, that Macenas should wonder either more or less, because he understood Latin and Greek; or what this has to do with the Calends of

March: If then these Words are impertinent and nothing to the Purpose, they can at best make but a senseless and putid Interpolation. For it could never be so much for the Reputation of Macenas to understand Greek and Latin, since at that time, every Nobleman and Squire in Rome, nay many of the Mob and Vulgar, spoke Greek very fluently. So that Sermones must signify something of more Weight and Importance than Languages; and by this he must mean Books, Pamphlets, and Histories, which is the Sense of ΛΟΓΟΙ among the Greeks; as the Οἰκονομικὸς λόγος of Xenophon. Hence their Orators, Philosophers and Historians, are called Λογόγραφοι. Thus Horace inscribes his Satyrs, SERMONES, or Λόγους. See Carm. 3, 21.

Non ille, quamquam Socratici, mades Sermonibus.

That is Σωκρατικῶς λόγοις. This therefore is Horace's Meaning,

Doctæ sermones utriusque linguæ, miraris,

Martiis calebs quid agam Calendis.

That is, You who have nicely perused the Latin and Greek Authors, and who understand the Histories, Rights, and religious Customs of both Nations, may justly be surprized, because I, who am a Batchelor, offer Sacrifice upon the Calends of March; since you find nothing in the Monuments of Greece

Greece, or your own Country, which can prove, that this Festival belongs to Bachelors, but only to Matrons and marry'd Men. Know then, that I am grown thus religious all of a sudden, not upon a publick Account, but a private; because upon this very Day the Gods preserved me from being crush'd by the Fall of a Tree.

(b) *Vigiles lucernas perfer in lucern.*] All the old Editions, and most of the Moderns, say, *Perfer*. Nick Heinsius, in the Margin of his Book, has this Note; Perhaps you ought to read, *Profer*; to which George Fabricius agrees: So that *Profer* answers to *Protrahere*, *Producere*, *exhibere*, *Producere*. See *Carm.* 3, 21.

Te Liber & filata aderis Venus, Vivæque producent lucernæ, Dum rediens fugat astra Phæbus.

That is, *producent, protrahent, shall last till Day-break*. My *Magdalen*. and *Queen's-College* Copies do plainly read, *Profer*; the other Books belonging to me and others write *Perfer*. You may take which *Lectio* you will, without any Offence to me. Indeed *Horace* seems to me to have a particular Design to write *Perfer*, on purpose to avoid Obscurity; because *proferre in lucem*, by a known way of speaking, signifies to publish, to bring out, to set forth. For this see *Hor. Epil.* 2, 2. *Cicero pro Arch.* c. 6. He uses this Expression in two or three Places, and it

is familiar to other Writers. I think therefore, we should do best to read according to a Majority of the Books, *Perfer*. More than this, in the preceding Verse instead of *Sospitæ*, the *Gravian* and *Colbertine* Copies read, *Hospitæ*. But we must not alter it. *Sospitæ* refers to *Horace's* being saved from the Fall off the Tree. Drink, says our Author, a hundred Bumpers, and wish, that your Friend, who so lately escap'd from Danger, may live as many Years. See *Ovid*, about taking off Bumpers. *Pastor.* 3, 531.

(c) *Occidit Daci Cotisonis agmen.*] *Torrentius* tells us, that most of his Books, and those the best, read, *Cotisonis*; which I can scarce credit, for all mine without Exception, and as far as I can find, all those of other Criticks, say *Cotisonis*. Thus we find the Name in *Suetonius August.* c. 63, to which all the Parchments agree. See *Florus.* 4, 12. *Frontinus Strateg.* 1, 10, 4, where for *Scorylo*, we ought perhaps to read, *Cotiso*. However that be; since we find it *Scorylo*, and not *Scorylon*, we must decline the oblique Cases in *Onis*, and not *Onis*, according to the Greek manner. For the Romans had no manner of Reason to pronounce a *Dacian* Name, just as they would a *Greek* Name; and yet the most learned *Bronchus* upon *Propertius* 4, and 10, seems to think *Cotisonis* the best *Lectio*.

(a) *Medus*

(d) *Medus infestus*.] It is a pretty Conjecture of Nick Heinſius, who in the Margin of his Copy has this Note,

*Medus infestis sibi luctuosus
Diffidet armis.*

This Lesson is clear and without a Blot in my Gallean Copy, to which the Royal Society Parchments agree, by writing at first Hand, *Luctuosus*. See *Infesta arma* in Propertius. 4, 1. Ovid Epist. Anon. Seneca, Phœniss. 360. Livy. 1, 25. You will find *Medus luctuosus* in Carm. 3, 6. And yet we can never wholly reject the vulgar Lesson: as we find it in all the Editions and Copies, the Galean only excepted,

*Medus infestus sibi luctuosus
Diffidet armis.*

For *luctuosa arma* is a good Phrase, and to be found in Vegetius. 4, 12. and Tacitus. *Infestus sibi*, signifies Enemies to themselves, or Their own greatest Foes, as being engaged in a Civil War. But now in the other Reading, the Words observe a better Order, and there is a sweeter Harmony between the Syllables, which must certainly please those, whose Ears are nice, and well ruin'd for Erudition.

(e) *Parce privatus*.] There is not one of the Interpreters, who has not suffer'd Shipwrack upon this Passage, as upon a Rock. *Mæcnas*

was Governour of the City at that very time, when Horace wrote this; whence in the preceding Lines, he says, v, 17,

Mitte civiles super urbe curas.

And Ode, 29,

Tu civitatem quis decet statuas

Curas, & urbi sollicitus timet.

Whereupon they fall together by the Ears, and squabble about the Sense, as how a Governor of a City comes to be called *Privatus*, a private Man, which seems to be a Contradiction. Terrentius, endeavouring to get clear of this Business pretends, that *Præfectura urbis* does not import any sort of Magistracy, but only an Office; but he is handsomely whipt for this Blunder. Rutgenſius, Tanquil Faber and Dacier would have *tanquam* or *quasi* to be understood in this Place; that is, *Ita parce nimium cavere, tamquam si privatus foret*, as if you were a private Person. This is so forc'd, so harsh, and so unprecedented, that any School-boy may discern it; and therefore Rutgenſius was in the right, when he left out this Note in his second Edition. Daniel Heinſius would fain mend the Matter by his Corrections; and therefore for *Parce*, reads *Parte*, which was first discovered by one Matthew Banſinus, a very senseless Fellow.

Negli-

• *Negligens ne qua populus laboret*

Parte privatus.

It is true, my Battellian Copy, and the Colbertine among the various Readings, say, *parte*; so that we must construe it thus, *Ne quâ parte laborent*. For this see *Serm.* 1, 2. *Omni parte laborent*. Acron favours this Lesson, when he explains it thus, *He should not be concern'd though any Part of the Empire were in Danger*. But then what is the Meaning of *Populus Privatus*? It answers, says Heinsius, to *οἱ πολλοί*; I wish he had produced so much as one *Precedent* for this: But I am sure there is none. Nay *Privatus* is oppos'd to *Populus*, and therefore not so fit to be join'd with it. See for this Cicero in *Verrinis*. Let it be granted for once, that *populus privatus* is put for *οἱ πολλοί*, yet the Sentence is here at a stand, and any the meanest Capacity must dislike it. We will open the whole Passage, and according to the best of our Skill, dispel the Obscurity, and make it as bright as we can, and that in a few Words. Thus then; our Author invites *Mæcenas* to come and drink with him upon the *Calends of March*; but withal advises him, to be merry and chearful, to lay aside all his publick and private Cares: *Mitte*, says he,

civiles super urbe curas; for why? You have no Reason to be under any Apprehension; the *Dacians* are defeated, the *Medes* engaged in civil War, the *Cantabrians* conquer'd, and the *Scythians* reduced; all things go well: Therefore,

Negligens, ne qua populus laboret,

Parce privatus nimium cavere.

That is, Since you are easie, as Acron has it, secure, or as the Glosses to the *Peter-house* Copy say, fearless, and unconcern'd for the Publick, since all things prosper, and you have no reason to apprehend any Danger will come to the Common-wealth, be not troubled about your private Affairs, your Domestick Business, the Concerns of your Family; let not these give you any Manner of Anxiety: So that I would have you come to me with a free open Heart, either throwing away, or leaving behind you, all your Cares both private and publick. This, without doubt, is the Meaning of the Place; and now you see, when once you are acquainted with the Genius of Horace, there is no great Difficulty in the Construction. *Negligens* is a new elegant Expression, and stands for fearless and secure. See *Carm.* 1, 28.

*Negligis immeritis nocituram
Postmodo de natis fraudem
committere? fors &*

*Debita jura vicesque
serba*

Te maneat ipsum.

The Interpreters blunder in this Place as well as t'other; *Negligis committere?* Do you not fear to commit? Dare you be secure in doing thus, because the Guilt will fall upon your Children, and not upon your own Head? But perhaps you your self may be punish'd in Person for this Crime. Thus you find the Word *Privatus* is clear'd from all manner of Ambiguity; for even a Magistrate takes Care of his own Family, as if he were a private Person, though at the same time he be, not only Governour of a City, but Lord of the Universe.

(f) *Dona presentis cape latus hora.*] The old Venetian and Lascberian Editions, say, *cape*, and so do most of the Copies; but some of them write *rape*; as among mine, the *Gravian*, *Battelian*, *Bodlean*, and *Colbertine* among the various Readings. This *rape* has been greedily snatch'd at by the Interpreters ever since *Lambin's* time, and they never give over dunning us with that Quotation out of *Ennius*, *Cicero de Orat.* 3, 40.

—*Vive, Ulixes; dum licet, Oculis postremum lumen radiatum rape:*

Where *Cicero* observes, that the Poet did not say *cape*, nor *pete*, so as to protract time with the Hopes of a longer Life; But he says, *rape*, which is a much better Expression. But what then? Suppose *rape* was better than *cape* in *Ennius*,

must we therefore scratch our *cape* in all other Authors, and write *rape*? We ought rather to judge which is best, from the run of the Sense, and the indolent manner in which the Author expresses himself; as for instance in these Words,

Dona presentis cape latus hora. If we have any Guts in our Brains, we shall soon discover by the Word, *dona*, that *cape* ought to stand; and that the Books are mistaken, which would put *rape* upon us. For, I beseech you, is there any need to snatch at those things which are given us? We may snatch, if we can, at those things which are deny'd us, and which fly from us; but we may take gently, what is fairly offer'd us. Our Author makes this very Difference at *Epis.* 1, 17.

—*Distat sumasne prudenter,*

An rapias.

That is, 'Tis one thing to take what is given, and another to snatch what is forbidden. See also *Cicero de leg.* 3, 4. *Vir. Æn.* 3, 489. *Corippus Afri.* l. 1. Besides this, I do not find the Conjunction *ac* or *&* at the End of this Verse, in any of my Books: it is also wanting at the End of the preceding Verse, according to the Editions and the *Queens-College* Copy; whereupon I have taken it out of that Line, and inserted it in this.

ODE IX.

HORATIUS.

(a) **D**onec gratus eram tibi,
Nec quisquam potior brachia candida
Cervici juvenis dabat;
Persarum vigui rege beatior.

LYDIA.

Donec non aliâ magis
Arsisti, neque erat Lydia post Chloen;
Multi Lydia nominis
Romanâ vigui clarior Iliâ.

HORATIUS.

Me nunc Thressa Chloe regit,
Dulces docta modos, (b) & cithara sciens:
Pro quâ non metuiam mori,
Si parcent anima fata superstiti.

LYDIA.

Me torret face mutuâ
Thurini Calais filius (c) Ornyti:
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

HORATIUS.

Quid si prisca redit Venus,
Diductosque jugo cogis aheneo?
Si flava excutitur Chloe,
Rejectaque patet janua Lydia?

LYDIA.

Quamquam fidere pulchrior
Ille est; tu levior cortice, & improbo
Iracundior Adriâ:
Tecum vivere amem, tecum obeam libens.



O D E IX.

H O R A C E.

W H E N first our Hearts and Arms did join,
 When you were Mine, and only Mine,
 I thought my self more truly blest
 Than all the Monarchs of the East.

L Y D I A.

When only I your Bosom fill'd,
 Nor *Lydia* did to *Chloe* yield,
 Then *Lydia* might with *Ilia* vie;
 None was so Blest so Great as I.

H O R A C E.

Now *Chloe*'s Voice, and tuneful Lyre,
 And Beauty, set my Soul on Fire;
 I'd die to save the gentle Fair,
 If Death her Dearer Life would spare.

L Y D I A.

Young *Calais* is all my Joy;
 In mutual Flames I meet the Boy:
 Had I two Lives, I'd gladly give
 Both to the Fates, so he might live.

H O R A C E.

What if my former Love return,
 And equally again we Burn?
 If *Chloe* should resign her Part,
 And you once more possess my Heart?

L Y D I A.

Though He I love is heav'nly fair,
 You as the Winds inconstant are;
 I'd bid the gentle Youth adieu,
 And freely live and die with You.

B

(1) Donec

(a) *Donc non aliâ magis.*] The old Editions, and most of the Books, say, *Alia*; but among mine, the *Leyden*, *Queen's-College*, *Galean*, and two *Bodleian* Copies, say, *Aliam*. For this see *Virgil*, *Ardebat Alexin*. This Verb governs the very same Case in *Gellius*. 7, 8. And yet *Horace* says, *Arfit virgine*. *Arfisse* *Pathyllo*. There is not a Jot difference between them. But since only one of these two *Lessions* can be the Hand-writing of *Horace*, it is most likely, that the vulgar Reading, and not that *Figurative* Construction, was inserted by our Rascally *Librarians*; And in the Books which say, *Alia*, it was more easie for them to remove the Letter *m* to the Beginning of the next Word, than to insert it in those other Books which say, *Aliam*.

(b) *Et cithara sciens.*] *Pri- scian*, p. 1177, Quotes this Verse after the following manner,

*Me nunc Thressa Chloe regit
Dulces docta modos, & citha-
ram sciens.*

The word *Citharam* in this Line, is Silly and Imperinent; for then the Construction should be, *Sciens quid Cithara sit*, that is, *Knowing what sort of a thing a Harp is*. *Citharâ* might have stood well enough, as *Terence* says, *Saire fidibus*; But when *Pri-*

scian produces a Paralel Phrase out of *Homer*, *Πρό- μος ἔν' ἰσδὲς*, which is to be seen at *Iliad*. 8. 310; it is plain, that even according to him, the Reading ought to be *Cithara*: for just so *Horace* says, *Car. 1, 15*. *Sithnelus sciens pugna*. But not the *Peter-house* Copy, and two Books belonging to *Terentius*, as also the *Lost* Edition, say, *Cressa*; which *Lesson*, *Fabricius* readily embraces for this Reason, because the People of *Crete* were very skilful in Musick; to which he might have added another Reason, because *Chloe* is a Greek Name, and not a *Thracian*. However these things are all Trifles for *Servant-Maids*, such as *Chloe* was, had always new Names given them, during their Service, and were instructed in Musick at the Expence of their Masters. I am sure *Cressa Chloe* does not found well, because of the Roughness of the Consonants; and if we may be allowed to be good Judges of a Poetical Sound, I should lend my Hand to turn the whole Phrase *Topfic Turvy*, and contend, that our Author has written thus,

*Me nunc Cressa regit Chloe
Dulces docta modos.*

But since none of the Books give any Encouragement to this, it is our best way to

stick to *Thressa Chloe*, without any more ado. The old *Librarians* used to write *Tressa* for *Thressa*, as we find in some Books of *Torrentius*, and my *Gravian* Copy; whence it was a very ealie matter for them to Blunder upon *Cressa*, especially when the Letter *T*, which began the Line, was for some time omitted, in Order to be transcribed with Vermilion: But after all, it is a strange *Lesson* which I find in my old *Leyden*, *Colbertine*, and at first-hand in the *Gravian* Copy, thus,

Me nunc Thressa Chloe riget,

Which is instead of *regit*; this the *Glossographer* upon the *Gravian* Copy explains thus; *Riget*, that is, *Harden me against you, so that I cannot love you*. It is impos-

sible to imagine any thing more ridiculous and absurd than this.

(c) *Filius Ornithi.*] I wonder by what strange Ill-luck this same *Ornithus* has intruded himself into all the *Editions*; for if we derive the Name ἀρνὸς τῆς ὀρνιθῆς, as he certainly did, who first invented it, the middle Syllable ought to be short; But do you, O Reader! conform you self to all the Books and the old *Venetian* Edition, by reading, *Ornitrus* or rather *Ornytus*, for ὀρνυτός is a common Name among the *Greeks*. See *Apollis* in *Argon.* 2, 65. See also *Virgil*, *Æn.* 11, 677. *Valerius Flaccus*. 3, 173. *Statius* *Theb.* 12, 143. *Silius Italicus*. 14. *Calpurnius* in *Eclog.* 1. In all these Places you will find *Ornitrus*, and in the last twice or three times repeated.





ODE X. Ad LYCEN.

- (a) **E**xtremum Tanain si biberes, Lyce,
Savo nupta viro; me tamen asperas
(b) Proiectum ante fores, objicere incolis
Florares Aquilonibus.

- Audis quo strepitu janua, quo nemus
(c) Inter pulchra situm tecta remugiat?
(d) Sentis & positas ut glaciēt nives
(e) Duro numine Jupiter?

- Ingratam Veneri pone superbiam;
(f) Ne currente retro fumis eāt rotā.
Non te Penelopen difficilem procis
Tyrrenus genuit parens.

- O, quamvis neque te munera, nec preces,
Nec tinctus violā pallor amantium,
Nec vir Pieriā pellice saucius
Curvat; supplicibus tuis

- Parcas, nec rigidā mollior asculo,
(g) Nec Mauris animum mitior anguibz.
Non hoc semper erit liminis aut aqua
Caelestis patiens latus.



O D E X. To LYCE.

THough you were born of Savage Race,
 Marry'd in *Scythia* or in *Thrace*,
 Would you not weep, to see me wait
 In Wind and Rain before your Gate?

Hark! What a Noise your Windows make?
 Whilst all the Trees around you shake;
 The Storms like hollow Thunders sound,
 And ratling Hail-stones beat the Ground.

Venus abhors all Female Pride,
 Then lay Disdain and Scorn aside;
 You from a gentle Off-spring came,
Penelope's no *Roman* Dame.

If neither Gifts nor Pray'rs can win
 Your Heart, whilst we grow pale and pine,
 If you neglect your Poet's Vows,
 And doat upon a Roving Spouse;

Yet let your Scorn and Rigour end;
 Since Snakes grow mild, and Oaks will bend:
 A Night, like this, must quickly tame
 The warmest Youth, and quench his Flame.

(a) **E***Xtremum Tanain.*] Instead of *Tanaim*, as it now stands in all the Editions, I would have you mend the Place according to the Greek Pronunciation, *Tanain*; and my Leyden, Gravian and Queen's-College Copies will bear you out in it.

(b) *Porrectum ante fores.*] I know not by what strange ill Fortune it happens, that all the Editions of *Horace* every where extant, do in three or four Places write, *Porrectum*, instead of *Projectum*; which Accident if it had also reach'd the rest of the *Classicks*, the Word *Projectum* had been long ago excluded the Quarters of the *Latin* Tongue. Do you correct the Place thus, and let all the Books, both *Manuscripts* and Editions, bawl as loud as ever they can to the contrary.

— *Me tamen asperas*
Projectum ante fores objicere
incolis
Plovares Aquilonibus.

Ovid speaking of this very thing, uses almost the very same Expressions, *Amor.* 2, 19.

Et sine me ante tuos projectum
in limine posset
Longa pruinosâ frigora nocte
pati.

See *Projectus Humi* in *Silius Ital.* li. 1, *Projectus Gramine*, *Lib.* 7, and *Projectus Stramine*,

lib. 15. *Projectus terra* in *Virgil, Aeneid.* 11, 17; *Projectus artus imbrî*, in *Statius, Theb.* 1, 387; and *Projectus cespiti* in *Id. Theb.* 1, 587. See also what we say to this matter in *Epode* 10. v. 22.

(c) *Inter pulchra situm* *telâ.*] The old *Venetian* and *Loscherian* Editions write, *Asitum*; whence this *Lesson* (screw'd it self into all the Modern Editions, and has kept Possession there ever since. Indeed, the *Interpreters* give us to understand, that in some of the Books they found *satum*, and not *situm*; but that Word was rejected with Disdain; for various Readings take their Fate according to the various Humours of the Learned. Among my Books, the old *Leyden*, the *Galean*, the *Cobertine*, and at second Hand the *Gravian* Copies, stand up for *satum*. In the Edition and Manuscript of *Acron* the *Scholiast*, we find this Note, *Inter telâ satum nemus viridarum*; He calls that Grove a Green Walk, which was planted near the House. The most renowned *Nick Heinſius*, in the Margin of his Copy, approves of this Lesson; for there he sends us to his Annotations upon *Propertius* 4, 4 v. 3, and upon *Silius Ital.* 10, 534; which Annotations I heartily wish the most celebrated *Peter Burman* would make haste to communicate to the Publick, according to his

his Promise. In the mean time, 'till Nick Heinſius comes Abroad, his Place is very well ſupplied by the moſt Learned Broukhuiſius upon that Paſſage in Propertius,

Lucus erat felix hederoſo conſiſtus antro;

And alſo upon another in Lib. 3, 14. v. 5.

Et nemus omne ſatas intendat vertice ſilvas.

Where he defends the Word *Satum* here in Horace, and Copies from *Torrentius* and *Marcilius*, in quoting *Seneca* Epistle, 122. where he ſpeaks of Sowing Trees in Orchards. As for that Paſſage in *Silius*, to which *Heinſius* refers us, it is this,

At ſerale decus, maſſas ad buſta Cupreſſas.

Where I don't know, but ſome of the Manuſcript Copies read *ſatus* among the Various Leſions; however, we ſhall ſoon ſee this, when *Nick Heinſius's* Notes are Published: in the mean time we are in no want of Quotations ſufficient to juſtifie and confirm this Reading; for which ſee *Varro de re Ruſticâ* 3, 5. *Alſinus* in *Digeſt*. 8, 5, 17. *Pliny Hiſt*. 15. *Seſt*. 20. *Ibid*. *Seſt*. 36. *Ibid*. *Seſt*. 40. Here you will find as plain as the Noſe in your Face, that Groves, Trees and Walks are

not only ſaid to be *ſitas* ſituate, *inter teſta*; that is, near and about the Houſes, Seats and Publick Places of the City, (for all Trees muſt be ſituate ſomewhere) but alſo *Satas*, Sown; and therefore we muſt mend the Place thus, and read,

— Quo nemus
Inter pulchra ſatum teſta re-
mugiat.

(d) *Ventis & poſitas*.] Let us take a View of the whole Place as it lies,

Audis, quo ſtrepitu janua, quo
nemus
Inter pulchra ſatum teſta re-
mugiat
Ventis? & poſitas ut glaci-
nives.
Puro numine Jupiter è

Here in the firſt Place, *Tanaquil Faber*, as pretty and as ſmart a Fellow at other times as the beſt, would make one die with Laughing, to hear him rouse himſelf with a ſudden Start, as if he were juſt waking from a Dream, and cry out thus, *Mendum, turpe, turpe! A Blunder, a Blunder, a very great Blunder! I cannot bear Quo ventis? Did any body ever ſee this before? Wherefore I read, Quis Ven- tis*. But it is very well for him, that his moſt Learned Son-in-Law *Dacier* has endeavoured to ſet him right, by ſaying, That *Strepitu* is to be Conſtr'd twice, *Quo Strepitu janua,*

janua, Quo Strepitu nemus remugiat ventis; which I believe is no more than what both Masters and School-boys had discovered long before Faber was born. As for me, I hope I shall have better luck in wondring as I do, that no body ever discovered an Absurdity, or as the Greeks say, ἀνακρίθω, which is no Secret, but plainly to be found in this Passage. For let us bring the Words to the Touch-Stone; Do you hear, says Horace, how the Gate and the Wood crack and groan? Do you hear how Jupiter makes Ice out of Snow? What do I hear here? Are Frost and Cold to be heard? Do not think to persuade me, that Horace could write such Stuff; or if he did, that his Friends would let it pass, to whom he repeated it. This can never be good Poetry enough to entertain Jupiter with. I suppose we all know Horace to be no such Indolent Writer, and therefore shall be more ready to charge this Blunder upon our rascally Librarians, than upon him. You need only alter one single Letter, which those Puppies often omit, and then I am mightily mistaken, or the Sentence will run much better than it did, as thus,

Audis, quo strepitu janua, quo nemus

Inter pulchra satum tellus remugiat?

*Sentis & positas in glaciem nives
Puro numine Jupiter.*

Sentis is the very same Word which our Author uses upon a like occasion. See *Carm.* 28 *Inclinare meridiem Sentis Remugiat*, Bellows, is put absolutely and by it self, without *Ventis* the Dative Case. For this See *Virgil Aeneid.* 504. *Virgil Aeneid.* 12, 928. *Claudian Eutrop.* 2, 162. *Idem Rapt. Prof.* 1, 10. *Prudentius Apotheo.* 286. There was no need for Horace to put down *ventis* in this place, for just before he had mentioned the *Aquilones*, which is sufficient. Besides, there was a necessity if this Lesson stood, that *Ventis* should be here constru'd in the Ablative Case, and not as is commonly understood in the Dative; thus *remugiat* governs an Ablative Case in *Virgil Aeneid.* 12, 722. *Statius Theb.* 12, 612. *Martianus Cap. Lib.* 3. But now how invenust and insipid two Ablative Cases put together sound, *Remugiat ventis strepitu*? Every Blockhead must perceive this. It is true, I remember two Places, and and no more, where it is a doubt whether this Verb governs an Ablative Case or a Dative; one of them is in *Virgil de Sibyllâ, Aeneid.* 6, 99.

Horrendus canit ambages, antroque remugiat.

The other is in *Statius Theb.* 12, 271, speaking of *Ceres* and *Enceladus*.

Illius insanis ululatibus ipse remugiat.

Where

where suppose it be as you would have it, the *Dative Case*, so that *remugire* in this place must signifie *Mugire* *contra*, to Bellow against; yet believe you plainly see the difference between them, and that the *Dative Case* is very proper and commodious here, but very foolish and improper in *Horace*: for *Sibylla* and *Æaceladus* might make a Noise of themselves, and so roar one against another; but the Wood and the Gate here in *Horace* had no Power to Bellow of themselves, but all the Noise they made was from the Winds. If any one, without any Regard to my Emendations, will still persist obstinately, and retain *Ventis*, he may go another way to work, and instead of *et* read *en*; and he would also do well to read *audi*, according to an old Copy of *Fabricius*.

Audi, quo strepitum janua, quo
nemus
inter pulchra satum tellus re-
mugiat
Ventis! en, positus ut glaciæ
nives
Puro numine Jupiter!

(1) *Puro numine Jupiter.*
We have not yet rid our Hands of this rough uncouth Passage; for what can be the Meaning here of *Puro numine*?

—*Positus ut glaciæ nives*
Puro numine Jupiter.

All our Books agree to this

Lesson, and the Interpreters are strangely at a loss, and try several ways to make out the Sense of it. But the best Explanation extant is that which *Porphyrius* heretofore produced, *Puro numine*, that is, in a clear Serene Sky; for, says he, after the South Winds have blow'd down the Snow, the Sky grows clear, and this frequently happens in Italy. And yet we can never away with this Interpretation for several Reasons: For first, *Numen Jovis* or the Air is mentioned here as the Cause of a Frost; but then *Horace* should have added some Epithet or other to denote this Cause more plainly, as *frigidum, vehement, acre, acutum*; for *Purum* is but an idle Word here, and signifies nothing; because though Frost and clear Weather go together, yet clear Weather is by no means the Cause of Frost: Besides this, the Word *Purum* quite spoils the Sense and Intention of our Author; for his business was to represent in the worst Colours that Cold Rainy Night, in which he was waiting under *Lyce's* Window, in order to make her pity him; but to represent the Air as clear and serene, not cloudy and rainy, does not sound so dismally, nor is so much upon the miserable Strain. This Epithet therefore quite ruins *Horace's* Address and Design, who one would think should plead his Cause a little better. In order therefore to

avoid this Inconveniency, I had rather believe, that *Horace* wrote with his own Hand thus,

*Sentis & positus ut glaciæ nives
Duro numina Jupiter.*

D being so much like P, might very easily make an exchange, especially at the beginning of a Verse, as I have already observed more than once. *Duro numine* is most proper, because it hardens and congeals Snow into Ice: see what we say to this at *Carm.* 3, 24, Verse 39; and elsewhere at *Carm.* 1, 23. See also *Carm.* 1, 1. *Claudian* *Consol.* Olybr. Ver. 36. *Silius* *Ital.* 12, where *Jupiter* is called *Malus*, *Frigidus*, *Gelidus* & *Non Aëquus*. By these Instances it appears, that *Jupiter* congeals the Snow, *Duro numine*, by Cold Air. We have some reason to believe, that this Lesson *Duro* was formerly extant in the Books, because as *Turnebus* and *Cantabrigia* inform us, the Line ran otherwise than it does now in in one of the Books,

— *Et positus ut glaciæ nives
Duro limine Jupiter.*

Where some foolish Fellows pretend, that for *limine* we ought to say *lumine*, and that this is the Genuine Reading of the Place; but all this is Stuff: Nothing can be more silly than that same *lumine*, as well upon other Accounts,

as because all these Translations happen'd in the Night and not in the Day-time. Whoever first invented the *Limina*, most certainly constructed the Place thus,

Duro limine Jupiter.

That is, *Nives positus duro limine*, the Snow that fell upon the hard frozen Threshold when *Horace* then lay, projecting ante fores. See *Limina Duro*, Hard Thresholds, in *Epod.* 13. *Ovid* *Remed. Amor.* 508.

(f) *Ne currente retro funis eat rotâ.*] There is another, and I think a more convenient way of placing these Words,

Ne currente rotâ funis eat retro.

As in *Arte Poet.* *Currente rotâ cur arceus exit.* *Retro*, when the first Syllable is short, ought to be put at the end of a Verse, when it makes the best Figure. See our *Author* *Carm.* 1, 39. *It.* 2, 11. *It.* 3, 4, where it always keeps this Station. Add to this, that according to the Vulgar Reading we may reasonably doubt whether we ought to Construe it thus, *Currente retro rotâ*, or thus, *Funis retro eat*, that is, *The Wheel runs backward*, or, *The Rope runs backward*.

(g) *Nec Mauris animo mitior anguibz.*] The old *Varronian* and *Lischerian* Editions say *Animo*; after this, somebody, I know not who, whipt

whipt in *Animum*; and ever since the *Editors* follow, some one Reading, and some another, according to their Various Humours. *Lambin*, *Crusquius* and *Torrentinus* do not let us know what their Books say to this. Of those belonging to *Pulmannus*, three say *Animo*, and two *Animum*; and this is confirm'd by one of *Bersmannus*'s three Copies, the other two say *Animo*. It is certain, that among mine, only the *Gravian* writes *Animum*, and this Alteration seems to have been inserted by a Modern Hand; however,

it is right, and makes a very pretty and elegant *Gracism*, which we often find among the Poets. See *Statius Silv.* 4, 6, where he speaks of *Hercules*.

*Sic mitis vultus, veluti de per-
store gaudens
Hortetur mensas* —

Where *vultus* is not the *Nominative Case*, but the *Accusative Case Plural*. See the same Expression in *Claudian*, *Stilich.* 2, 135.

Blanda quidem vultus.

NOTES upon NOTES. ODE 10.

QUID audio? angelus & frigus auditu percipiuntur. The Dr. is very nice here, and observes, That *Lyce* could not hear *Frost* and *Snow*; though by the way perhaps *Hocace* means *Hail*, which may be heard; whereupon he writes *Sentis* instead of *Audis*, but forgets that *Lyce* was in Bed, and therefore could no more *Feel* that it *Snow'd*,

than she could *Hear* that it *Freez'd*.

Ambiguum foret, utrum currente retro rotâ, an funis retro eat, construendum sit. A most amazing *Scruple* this, Whether the *Wheel* run back, or the *Rope*? Whereas the *Rope* was wound upon the *Wheel*, and consequently they must run back together.





O D E XI. *Ad MERCURIUM.*

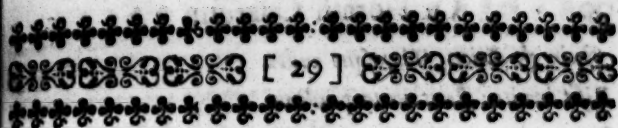
Mercuri, (nam te docilis magistro
Movit Amphion lapides canendo)
Tuque Testudo resonare septem
Callida nervis ;

Nec loquax olim neque grata, nunc &
Divitum mensis & amica templis ;
Dic modos, Lyde quibus obstinatas
Applicet aures :

(a) Qua, velut latis equa trima campis,
Ludit exultim, metuitque tangi,
Nuptiarum expers, & adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere, & rivos celeres morari.
Cessit immanis tibi blandienti
Fanitor aula

Cerberus; quamvis furiale census
Muniant angues (b) caput ejus, atque
Spiritus teter, saniesque manet
Ore trilingui.



O D E XI. To MERCURY.

GREAT God of Musick, by whose Aid
To listning Stones *Amphion* play'd;
And thou my Lyre, harmonious Shell,
Whose Strings in artful Sounds excel;

Let thy quick Nerves no longer rest,
But grace the Temple and the Feast;
Some amorous Air or Song begin,
That may at last fair *Lyde* win.

She, than a Colt, more wild and gay,
Frisks on the Green with wanton Play,
Starts at the Touch, untaught to prove
The active Leap and Force of Love.

You tame the Tygers, charm the Woods,
And stay the Rapid Headlong Floods;
Hell's grizly Porter let you pass,
And fawn'd, and listen'd to your Lays:

The Snakes around his Head grew tame,
His Jaws no longer glow'd with Flame,
Nor triple Tongue was stain'd with Blood;
No more his Breath with Venom flow'd.

Quin & Ixion, Tityosque vultu
 Risit invito: stietis urna paulum
 Sicca, dum grato Danai puellas
 Carmine mulces.

Audiat Lyde scelus atque notas
 Virginum panas, & inane lympha
 Dolium fundo pereuntis imo,
 Seraque fata,

Qua manent culpas etiam sub Orco.
 (c) Impia, (nam quid potuere majus?)
 Impia sponfos potuere duro.
 Perdere ferro.

Una de multis, face nuptiali
 Digna, perjurum fuit in parentem
 Splendide mendax, (d) & in omne virgo
 Nobilis avum:

Surge, qua dixit juveni marito,
 Surge, ne longus tibi somnus, unde
 Non times, detur: socerum & scelestas.
 Falle sorores;

Qua, velut nacta vitulos leana,
 Singulos (eheu) lacerant: ego illis
 Mollior (e) nec te feriam, nec intra
 Claustra tenebo.

Ixion laugh'd, and *Tityus* smil'd ;
The *Bellides* no longer fill'd
Their streaming Urn, nor toil'd in vain,
But while you Sung, forgot their Pain.

Let *Lyde*, cruel *Lyde*, know,
The Fate those Virgins find below:
Waters on Waters still they pour;
The leaking Urn still thirsts for more.

Such is the Doom, reserv'd in Hell
For those, by whom their Lovers fell,
When, by a Crime entirely new,
Each Bride the guiltless Bridegroom slew.

But one was found among the rest,
Worthy by *Hymen* to be blest;
Who by a glorious Cheat did prove
False to her Father, true to Love.

She to her Husband call'd, Arise!
Least endless Slumbers close your Eyes:
Fly from the Death you can't foresee,
And shun this cruel Family.

My Sisters dip their Hands in Blood,
And rage like Lyons of the Wood;
Whilst I relent with Love and Fear;
I'll neither kill, nor keep you here.

Let

*Me pater savis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.*

*I, pedes quò te rapiunt & aura,
Dum favet nox & Venus: i secundo
Omne; & nostri memorem sepulchro
Sculpe querelam.*

Dr. B——'s NOTES, ODE II.

(a) **Q**^U *Æ* velut latis.] *Ana-*
creon has these Lines,

Πῶλς Θρηκὶν τί δὴ μὲ
Νηλεὺς φύγεις
Νῦν ᾧ λειμῶνας τι βόσκειται
Κῆρ' αὖτε σκιρτῶσα παίζειις.

Our Author's words are,

*Qua velut latis equa trima
campis
Ludit exultim metuitque tangi.*

That this Passage was Copy'd from the other, has already been observed by *Harry Stephens*, and after him by several other Criticks; but the most renowned *Dasier*, pretending to be more acute than the Rest, takes notice, that the *Λειμῶνας* or *Meads* in *Anacreon* do not exactly answer to *Latis Campis* in *Horace*; and therefore to make the two Passages more

alike, he is resolved to whip in *Latis campis*, in spite of all the Copies. Thus we find *virentes campos* in *Carm.* 2, 5. To which he might have added *Herboso Campo.* in *Carm.* 3, 18. *Latis Pascuis*, in *Carm.* 4, 4, and *Pasena lata*, in *Ovid Fast.* 4, 476. But now, tho' we should grant, that *Horace* had those Lines of *Anacreon* in his Eye, yet we know very well, that he has no such great respect for those *Fideli Interpreters*, those close *Translators* and servile *Imitators*, who render a thing exactly, and Word for Word. This I can be bold to affirm, that *latis* is more fit for this Place, and agrees better with the Sense than *Latis*; for when he says *Metuitque tangi*, *she* cannot bear to be touch'd, *latis campos* follows very properly, that is, where there was Room to run away, if any one

Let me in Chains and Dungeons lie,
Rather than see my Husband die;
Or let my Sire on some far Shore
Expose me to the Savage Moor.

Fly, and be Happy, whilst the Night,
The Winds, and Love, promote your Flight :
When I am dead, my Urn shall tell
The Tender Cause for which I fell.

one should come to Catch or
Stroak her. Besides this, *la-
tus campos* is a Familiar Phrase
among the Poets, who often
make use of this very Epi-
thet. See *Virgil* Æneid. 6,
888. *Id.* 11, 465. *Id.* 3, 537.
Id. 7, 486. *Statius* Silv. 4, 7.
Silius, Ital. 8. *Id.* 17. *Lati
Campi* may be seen in all
these Places. See also *Lata
Arva*, in *Ovid*. *Fast.* 1,
546.

*Dumque huic bosphium domus
est Tegera; vagantur
Incustodita lata per arva boves.*

Where I am sorry for the
most renowned *Heinsius*, who
has stumbled upon the very
same Blunder with *Dacier*;
for he reads *lata arva*, upon
the Authority of a few Books,
when both the Majority of
the Copies, and the Reason
of the Thing are on t'other
side: For because he says *va-
gantur*, therefore he also says
lata, broad. See *Ovid* *Fast.*
2, 210.

*Invadunt sparsos lata per arva
greges.*

where *lata* is right, because
of *Sparsos*, *Dispersed*. And to
this the Books agree. See
Id. *Amor.* 1, 7.

(b) *Caput ejus atque spiri-
tus.*] Nothing can be finer
than a Note of *Dacier's* up-
on this Place, which he makes
with great Candor and Free-
dom; the word *ejus*, says he,
spoils this whole Ode; and I
wish *Horace* had left it out.
It is a great while ago that
I took a Distaste to this same
Ejus, and read with abun-
dance of Pleasure this great
Man's Remark.

*Cerberus, quamvis furiale cen-
tum
Muniant angues caput ejus, at-
que
Spiritus rater, saniesque ma-
net*
Ore trilingui.

Here the Sense is perfect,
though

though you take away *Ejus*: when he had mentioned *Cerberus* by Name, it had been enough for him to have said *Furiale caput*, and there was no need of *to ejus*, to inform us, whose Head it was. We must pardon *Horace* for such Expressions in his *Sermoes*, where the Style is so much like *Prose*. See the use of *Ejus* at *Serm.* 2, 1. *Ibid.* 2, 6. Thus too *Lucretius*, whose Poem is Philosophical, often inserts this word, as, *Ignibus ejus. Regionibus ejus.* But *Horace* is in no fault when he says, *Carm.* 4, 8,

*Ejus, qui domitâ nomen ab
Africa
Lucratus rediit.* —————

For *to Ejus* can never be taken away here, without spoiling the Sentence; which is also the Case in *Propertius*, 4, 2, v, 25.

————— *Vertumnus, & ejus
Trajicit alterno qui leve pandus equo.*

But the *Epick* Writers, with a great deal of Judgment, have for ever banished this Word out of *Heroick* Poetry, least it should detract from its Majesty, and make it Low and Creeping; for it occurs almost in every Sentence, and unless we understand it extrinsically, its Presence would be injurious to the *Verseification*. Hence you cannot find *Ejus* so much as once in all

Virgil, and only twice in *Ovid*; see *Trist.* 3, 4.

*Non foret Enmedes orbis,
filius ejus
Stultus Achilleos non adamasset equos.*

Where the Sense is complete, though *Ejus* were remov'd; but by inserting it, the Verse turns to *Prose*, just as it does here in *Horace*: only *Horace* is more inexcusable, because he ought to make his *Lyrick* Verses rise above *Ovid's* *Elegies*; whereas instead of this, he adds *atque*, ——— *Caput ejus atque*; so that this sinks it one Degree lower from its Dignity. There is also in the following Lines something that we may excuse, but we can never approve and commend it.

Spiritus teter saniesque manat,

This is, *Breath flows* and *Person flows*: But no Body ever said, that *Breath flows*: *Person* may indeed be said to *flow*, as all things *Moist* and *Liquid* do, *Tears*, *Blood*, *Sweat*, *Hony*, *Pitch*, and the like; but if we would speak accurately, we must not say, *Breath flows*. When *Lucretius* makes *Sanitum & frigus manare*, his Meaning is, that they pass through the Pores and Allies of the Body, which is not the Case with this *Breath* here in *Horace*, for that had a free and open Passage through the Jaws. What shall

shall we do then? Shall we have *Horace* ty'd and bound with the Knife at his Throat, just ready to be sacrificed by the Criticks, or rather as the Poet has it, *O Tite*, &c. that is, *What will you give me, if I bring him off from this Scrape?* And what think you, if we lay all the Fault upon those Rogues the *Librarians*, and by a small Alteration, set *Horace* free at once from both Blunders? Thus then you must correct it,

*Cerberus : quamvis furiale centum
Muniant angues caput, exeatque
Spiritus teter* —————

See *Ovid* speaking of a Dragon. *Met.* 3, 75.

— *Plenis tumuerunt guttura
venis :
Spumaque pestiferos circum-
fluit albida vultus :
Terraque rafa sonat squammis ;
quique halitus exit
Ore niger Strygio, vitiatas infi-
cit auras.*

Where you see, the Expressions answer to one another; *Spuma circumfluit* is like *sa-
nies manet*; *halitus niger exit* agrees with *exeat spiritus ater*; and there is *ore trilingui* on both sides; for which see *Ver.* 34. See also *Spiritus Exeat* in *Ovid Trif.* 5, 6. lb. 4, 3. *Art. Am.* 3, 745. By the way, we must observe here, that in these Places,

Spiritus exit is used only in those Cases, where a Person is about to give up the Ghost: I wish therefore, *Horace* had avoided this Ambiguity, and had written, *Exeatque halitus teter*.

(c) *Impia nam quid potuere majus.*] *Nam quid* is to be found in all the *Parchments* and *Copies*, only in the *Magdalen - College Book*, we find at *Second Hand*,

Impia, numquid potuere majus?

This would do very well, but I dare not alter it, unless I could find *numquid* at first Hand in some of the *Copies*.

(d) *Et in omne virgo nobilis avum.*] As far as I can find, all the *Copies* and *Editions* say, *Nobilis*, and yet *Barthius* upon *Claudian*, p. 1125 says, that we ought to read *Nubilis*, according to some of the old *Parchments*, and not *Nobilis* as in the vulgar; for *Horace* designed to be witty here, and to say, that this *Virgin* was many'd to everlasting *Glory*, because she would not join with her other *Sisters* in staining the *Marriage Bed* with her *Husband's Blood*. See, what it is to be a *Conjurer*! I'll warrant *Barthius* thought himself a pretty Fellow when he luck'd upon this senseless Discovery, which does not deserve to be confuted. That was a true Saying, which *Democritus* dug out of his Well, viz. *That Great Reading makes*

no Man Wise and Judicious : for these Endownments are given by Nature and the Gods, and not to be acquired by Study and Labour.

(c) *Nec te feriam, nec intra.*] Thus say the Modern Editions, but the old *Lofcherian* and *Venerian* say, *Nec te feriam, neque intra.* I know not who first alter'd it; neither is it any great Matter; but the best and most Books are not on his side. Of three of *Bersmannus*'s, two say, *neque*, to which my *Leyden*, *Gravian*, *Queen's-College*, and *Zulichenian* Copies, which are the oldest and best, agree, with many others. Here the other Interpreters are silent, as if it were no great matter whether we wrote *nec* or *neque*, if the *Verse* would admit of it. Now tho' I own,

that neither the very Being of *Horace* and of the *Latin Tongue* depend upon these Niceties; yet since I have undertaken this Work, I think it part of my Task and Duty not to pass by these little Matters; and therefore take notice, that our Author always consults Variety whenever the *Meter* will allow: It should be *nec* and *neque*, or *neque* and *nec*, and not *nec* and *nec*, or *neque* and *neque*, twice repeated. Thus he varies his Style at *Carm.* 1, 6. And *Car.* 2, 16. Therefore we must read *Nec te feriam, neque intra*, according to some of the *Manuscripts*. This Emendation we have inserted from the best *Parchments* more than ten Times in the whole Work, of which we here give notice once for all.

NOTES upon NOTES. ODE II.

Verum nimirum erat, quod ex Puteo suo Democritus hausit. Multifariam Lectionem nemini conferre mentem & iudicium.] Here we have a noble Aphorism found in a Well, That great Reading does

not make a Man Wise and Judicious; to which I venture to add another, that a Critick must dip deep, before he comes at the Knowledge of Himself.

The End of the Thirteenth Part.

THE
O D E S
OF
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

— *Desine pervicax
Referre Sermones Deorum,
Et magna modis tenuare parvis.*

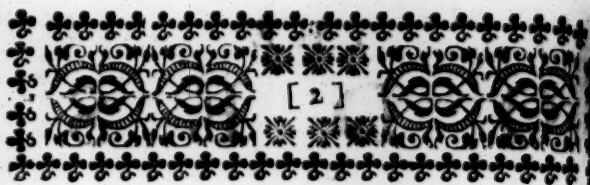
Hor.

P A R T XIV.

To be Continued.

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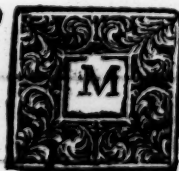


Q. Horatii Flacci
O D A R U M

LIB. III.

ODE XII. *Ad NEOBULEN.*

(2)



*Iserandum est, neque amoris
ludum, neque dulci
Mala vino lavere; aut ex
mari metuentes
Patruæ verbera lingua.*

*Tibi qualum Cytherea puer ales, tibi telas
Operosaque Minerva studium aufert, Neobule,
(b) Liparai nitor, Hebri;*

THE
O D E S
O F
H O R A C E.

BOOK III.

O D E XII. *To NEOBULE.*

U

Nhappy you ! Condemn'd to Pine,
Without the Joys of Love and Wine ;
Whom a rough Guardian's Threats
confine.

Yet lovely *Hebrus* fills your Heart ;
For him you shun *Minerva's* Art,
And change your Needle to a Dart.

*Simul unctos Tiberinis humeros lavit in undis,
 Eques ipso melior Bellerophonte, neque pugno,
 Neque Segni pede victus.*

(c) *Catus idem per apertum fugientes agitato
 Grege cervos jaculari, & celer alto latitantem*

(d) *Fruticeto excipere aprum.*



The ODES of HORACE.

5

No Youth with such a Mien and Grace
Rides at the Ring, or in the Race,
Or when he Swims, such Strength displays.

See how he follows through the Grounds
The flying Stag and noisic Hounds,
And gives the Boar the deepest Wounds.



(a) *Mise.*

(a) *Miserarum est.*] There is a mighty Squabble in this place, not only between the *Interpreters*, but also the old *Grammarians*, what sort of *Verses* these are, and in what order and method they ought to stand. Now if we can put an end to this Controversie, and set the matter in a true Light, I do not question but the Reader, *ὁ φιλόμαθος*, that is, if he loves Poetry, will chuck us under the Chin, and call us good Boys for our Pains; and besides this, we shall put a stop to a reigning Iniquity of above two hundred Years standing, whereby this *Ode* has been miserably corrupted. And here first the Writer of the Life of *Horace*, published by *James Cruquius*, will have it, that this *Ode* is what we great Criticks call *Tricolon tetras- trophon*; that is, it consists of four Verses, three of which are of a different Meter, the two first *Trimeter Acatalectic Sapphicks*, the third a *Dimeter*, or rather *Trimeter Catalectic Anacreontick*, and the fourth an *Adonick*. So that according to this Man's Opinion, we ought to write it thus,

Miserarum est neque amoris dare ludum,

*Neque dulci mala vino lavare
aut ex-
Animari metuentes patrua
Verbera lingua.*

This Form was follow'd by *Cruquius* in his Edition, and thus he tells us, he found it in three old Copies. I own this agrees with some of mine, with the *Gravian*, the *Queen's-College*, and the *Bur- telian*, where the Disposition is much after the same manner, only the Words that terminate the Verses, are not cut in two as in *Cruquius's* Edition thus,

*Studium aufert, Neobule, Li-
pare-
i nitor Hebri,
Celer alto latitantem frusticu-
to excipere aprum.*

But they run whole and un- broken thus,

*Studium aufert, Neobule, Li-
parei
Nitor Hebri.
Celer alto litantem frusticeto
Excipere aprum.*

I make no doubt, but the Copies of *Cruquius* retained the very same Order, since him- self assures us, that he lent them a helping hand to- wards correcting the Meter. But now is there any reason we

we should tell the Reader, what a foolish, ridiculous, ill-shap'd monstrous Piece of Work this is? Which will sufficiently appear, when we acquaint him with the true method of measuring this Ode. A Metrick Foot, consisting of four Syllables, the two first of which are short, and the two last long, as, *Diomedes, Metuentes, Cytherea*, is by the Greeks called *ἰωνικός ἀπ' ἐλασσόν*, and by the Latins, a Minor Ionick; and of this single foot the whole Ode is compos'd from beginning to end. *Hephæstion* informs us, that *Alcman* compos'd one Ode of this sort, p. 37, beginning with this Line,

Ἐξατον μὲν Διὸς ἕϊον τ' ἄσ
μῶσσι προκόπεπλοι.

Another of the same kind was made by *Sappho*, beginning thus,

τί μιν Πανδίωνις ὄρνα χα-
λεδών.

The same Author lets us know, that many (in Greek πολλοί) were compos'd in this sort of Meter by *Alcman*. Further than this, he tells us, that there were two sorts of these Ionick Verses, p. 66; one, which he calls *ἑξ ὁμοίων*, was confin'd to no certain number of Feet, but either stop'd or went on in the same Mea-

sure, according to the Will and Pleasure of the Author. Of this sort I suppose that Ode was which *Alcman* made, and that by *Sappho*; which was only confin'd to Ionick Feet, but free in all other Respects. *Maurus Terentianus* gives us a Sample of this Measure; but truly I do not know whether the Composition be his own, or whether it belongs to *Septimius Severus*, p. 2428.

*Diomedem modo magnum dea
fecit, dea belli:*

*Dominatrix, Phrygas omnes us
in armis superaret:*

*Patulis agmina campis jacue-
runt data leto:*

*Pavidi tergaque dantes petie-
runt trepida mania Troja.*

Where you see the number of Feet is not stinted, but the Poem, by what we call a Synaphy, is permitted to run on loosely at Discretion. This *Terentianus* explains to us in the following Words, p. 2416.

*Non versibus istud, numero aut
pedum coarctant:*

*Sed continuo carmine, quia
pedes gemelli*

*Urgent brevibus tot numero ju-
gando longas:*

*Idcirco vocari voluerunt συνα-
φειαί.*

The other sort of Ionick, which *Hephæstion* calls κατὰ

A 4

σχεσίον

σχίσιν, is confin'd to a certain number of Feet, and when these are compleated, the Poet makes a full stop, and then beginning again, goes on with the like number of Feet repeated; which Repetition or Revolution (in Greek, Ἀναπόθεσις ἢ Ἀνακύκλῳσις) is often made as the Author thinks fit, upon this Condition, that all his following Lines are equal to the preceding, and have neither more nor less Feet than the first. Of this sort, says the Critick, was that Ode of *Alcaeus*, which begins thus,

Ἐμὲ δειλὸν, ἐνὲ παρᾶν κακῶ-
τάτων πόδ' ἔχοισιν.

Where by the way we ought to correct this Verse; for all the Manuscripts which I have seen, instead of πόδ', say πᾶς; as being put for e by a very usual Mistake, because they were both pronounced after the same manner. We must therefore read the Place thus,

Ἐμὲ δειλὸν ἐνὲ παρᾶν κακῶ-
τάτων πιδέχοισιν.

Me miseram, me omnium calamitatum expertam.

πιδέχοισιν is according to the *Æolick* Dialect, and stands for μετίχουσιν. Upon the whole, *Hephæstion* adds, ἀρεῖται μὲν, &c. that is, *Some*

unskilful Reader may perhaps imagine, that this Ode of *Alcaeus* is loose and unconfin'd in its Feet; but since we observe, that it is every where stinted to a certain number, that is, to ten Feet, we are bold to affirm, that it is ty'd up to this Measure. Here we must take notice, that all the Periods of the Poem were confin'd to ten Feet; and hence we shall make it as clear as the Sun, from this Sample of *Alcaeus*, that the Ode of *Horace* now before us, was compos'd by the very same Rules. For we see it runs in *Ionick* Feet to the number of ten in each Period, and begins and runs over the same Stage again, and after four Returns of this Nature, concludes. Moreover, we learn from *Hephæstion*, that the Verses are not to be cut off or divided 'till we have finished ten Feet; and therefore it is no great matter whether we write every *Decapod* in three, two, or only one Line: for there must be no Pause or Incision made but at every Tenth Foot. But now since the common Page in *Print* and *Manuscript* are not wide enough to admit and contain so long a Line, and therefore it was absolutely necessary, that this *ten Foot Verse* should be divided into Parts, hence arose a Dispute, in what Place we ought to make the Incision with greatest convenience. Now here

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here, the Transcriber of *Cruguius* has showed himself to be a most notorious Blunderer and insipid Blockhead, by making a *Casura* in the midst of an *Ionick Foot*; and besides this has cut a Word in two at the end of a Verse, no less than six times in this short *Ode*. Others have taken another course, and have divided the *Decapeds* into three Parts, two of which are *Trimeter Ionicks*, and the third a *Trimeter*; and thus all the Editions, except that of *Cruguius*, give it us at this Day.

Miserarum est neque amori dare ludum,

Neque dulci mala vino lavere, aut ex-

Animari metuentes patria verbera lingua.

Thus *Marius Victorinus* divides the *Ode*, p. 2618. Thus *Diomedes*, p. 510, and 524. Thus *Atilius Fortunatianus*, p. 2704. Thus *Plotius*, 2660, and *Acron* the Scholiast. But what happens very incommodious in this method is, that it splits one Word in two no less than three times, which is very odious and unpleasant.

Neque dulci mala vino lavere aut ex-

Simul unctos Tiberius humeros la-

Vit in undis eques ipso melior Bel-

Which Deformity in the

Measure gave an opportunity to a rascally Fellow to attempt a most horrible Crime, of which I shall give an account by and by. In the mean time we chuse rather to conform our selves to the Method prescribed by *Hephæstion*, who, as we have already seen, first made this *Tetrameter Division* in *Alcaus*. To this *Marius Victorinus* agrees, p. 2538, 2507, and 2496, where he produces an Example of a *Tetrameter Acatalectic Ionick*, ἀπ' ἰλᾶσσον, which is this very Line in *Horace*,

Miserarum est neque amori dare ludum neque dulci.

From him we have copied the two first Measures in our Edition, which are *Tetrameters*; the third which is a *Diameter* runs thus,

Simul unctos Tiberinis humeros lavit in undis,

Eques ipso melior Bellerophonte, neque pugno,

Neque segni pede victus.

By this means none of the Lines end with half a Word, as you will find in the Text; and I dare venture any Wager, that *Horace* wrote it in this manner with his own Hand. Only you must still remember, that however you divide the Lines, yet the only true Method is to make

a Stop at every *tenth* Line. By the way we may take notice how foolishly *Acron* the *Scholiast* comes off, when he calls this the *Sotadick Meter*; by which Blunder this honest Fellow, who is at other times smart enough, runs himself into a strange Dreaming Notion concerning the Design and Meaning of our Author in this *Ode*, as if this same *Hebrus*, whom *Horace* so much commends, were an old nasty Whoremaster, whom he designed to tickle in an *Ironical* way by this Satyrical and *Sotadick* Measure; whereas it does not appear that *Sotades* the *Biter* ever made use of this sort of *Meter*, but used only *Ionick Feet*, and this made *Acron* stumble, because it was a different sort of *Ionick*, called ἀπὸ Μεζούρου, or *Major Ionick*, which is quite contrary to the *Minor Ionick*; for the *Minor Ionick* has the two first *Syllables*, *short*, and the two last, *Long*, as, *Eruciceto*; but the *Major Ionick* has the two first, *long*, and the two last, *short*, as, *Consendere*. The most remarkable Instances of *Sotadick* Measure, besides those which *Terentianus Maurus* supply'd us with by the by, are these,

Σείων μέλινον Πηλεΐδα δέξιν
κατ' ἄμυν

Εἰς ἃς ὅσιν τρυμνίαν το
κίοντον αἰδῆς.

Where you see, that the *Sotadick* Measure is as different from this here in *Horace*, as the *Lambick* from the *Heroick*. There are others who run into as great a Mistake, when they pretend, that this is no *laborate* Measure, and that *Horace* was much in the right for using it no oftner; whereas it is sweet and melodious, and very difficult to compose, for there are but a few Words that can supply the Repetition of two *short* and two *long* Syllables at every turn, as will soon appear by Experience, if any Client to the *Muses* thinks fit to attempt this way of Writing. So that it is most probable the difficulty of the Work was the true Reason that deterr'd *Horace* from using this Measure more than once; for *Alcaeus*, the Master and Inventor of it, wrote several Poems in this way; neither do I make any Question, but if the *Minor Ionick Stanza's*, κατὰ σχίσιν, were often recited and set to the Harp, (as all these *Odes* were intended for Musick) they would sound very prettily; whence *Terentianus Maurus* gives a Character of this very *Ode*, p. 2428, and says,

*Simili lege savantes numeros ad
Neobulen*

*Dedit uno modulatus lepido
carmine Flaccus.*

(b) *Liparai nitor Hebr.*
In the old *Venetian* and *Locherian* Editions these Lines
run

run in the following form and order,

*Studium aufert, Neobule, Li-
parai nitor Hebrî:*

*Simul unctos Tiberinis hume-
ros la-*

*Vit in undis, eques ipso melior
Bel-*

*Lerophonte, neque pugno, neque
segni pede victus.*

Thus say all my Manuscripts, and those of other Criticks, only they do not divide the Words at the end of the Verses. But now about two hundred Years ago an audacious Rogue appear'd in the World, who stop't the Mouth of *Aldus Manutius* with a confounded Lie, by telling him, That a certain Copy at Vienna, in the Custody of one Stanislaus Zaur, placed these Lines in a quite different Order thus,

*Studium aufert, Neobule, Li-
parai nitor Hebrî,*

Eques ipso melior Bellerophonte,

*Neque pugno, neque segni
pede victus,*

*Simul unctos Tiberinis humeros
lavit in undis.*

And by this notorious Falshood, *Aldus*, without ever consulting that Copy in Person, or by Proxy, was prevailed upon to range the Lines after the very same manner in his Editions; and since his

time all the other Editions excepting only that of *Cruquius*, have been infected with the very same Blunder, which I know not whether it rather deserves our Indignation or Pity. However let us hear what this pitiful Rogue, who first invented this Falshood, has to say for himself. His first Reason is this, Because by this means the Words are kept whole, and not split in sunder after a most barbarous manner. Whereas I say, that if we observe the Primitive Order, only alter the *Casura*, we shall come off this business much more cleverly. His second Reason is, to avoid maiming the Verse in the Word *Bellerophonte*, which he fancies to be short in the last Syllable, because *Bellerophontis* is the Genitive Case. O Leader-pared Rogue, whom I can so easily refute! For the Nominative Case of this Name is *Bellerophontes*, from the Greek Βελλεροφόντης: See this Nominative Case in *Seneca*, Epist. 115. *Hyginus* Fab. 273. Now it is very well known, that Names of this Nature, and of Greek Extract, have their Ablative Cases ending in *e long*. See for this, *Juvenal*. 13, 98.

— Si non eget Anticyrâ
nec

Archigene: quid enim.

And yet *Archigenis* will do very well for a Genitive Case, accord-

cording to the *Latin Termination*. But now if we grant that *Bellerophonte* is short in the last *Syllable*, yet this foolish Puppy has not taken sufficient care of that *Syllable*, by placing it at the end of a Verse; for as I have already prov'd, every entire Verse ought to run without Interruption just beyond the tenth Foot; neither is there any License here for a common *Syllable* as at the end of *Hexameters*, unless perhaps you admit it at every Tenth Foot. After the very same manner there is no common *Syllable* in *Anapesticks*, till you come to the Clause or Periodical Verse, which is a Discovery of my own, made some time ago, in my *Dissertation* upon *Johannes Antiochenus Molela*, and after that, enlarg'd upon in my *English Dissertation* on the *Epistles* of *Phaleris*. In the mean time, how can any one forbear Laughing to see what a Pother the *Interpreters* make about this new method of ranging the Lines, which this unlucky Bastard has foisted in here?

*Liparai nitor Hebri,
Eques ipso melior Bellerophonte.*

For how can *nitor Hebri* stand for *eques*? Brightness for a Horseman? But say they, *nitor Hebri* is a *Periphrasis* for

Hebrius, as *Βῆν Ἡρακλῆου*, *Sententia Catonis*, *sapientia Lali*, signifie, *Hercules*, *Cato*, and *Lalius*. This was thought an Answer, and stopt some of their Mouths, who took it to be a very pretty *Pbrasi*, because *Horace* had said it: However, *Torrentius* and *Tannaquil Faber*, two very sagacious Fellows, could see farther into a Mill-stone than this came to; for they exclaim with great Freedom and Confidence, That *Horace* speaks rashly here, and without Precedent: Here must be some Blunder or Corruption; for he should have said, *Nitor Hebri Equitis*, and not *Eques*. This is true, and a just Observation; only it is hard, that *Horace* should suffer for that rascally Hellhound. And yet even these two Criticks must not think to escape Scot-free, for delivering their Opinions with so much Freedom; for behold here comes one, who takes them to task, and without Shame or Fear offers to make Oath, that *Equitis* in this Place would be faulty: Say'st thou so, my pretty Lad? What a strange thing it Self-Conceit! Whilst this smart Blade thinks he takes *Horace's* Part and Defends him, he stands up for that, which at another time he Labours with all his Might to condemn; What? is *nitor Hebri*

Hebri equitis a Blunder in this Place? What think you then of that Passage, *Carm.* 1, 19?

— *Urit me Glycera*
nitor
Splendentis Pario marmore pu-
rius.

Did Horace Blunder in that Place, because he said *Splendentis*, and not *Splendens*? I should rather think by that Passage we ought to correct this, and say, *Equitis*, in Imitation of *Splendentis*. Besides this, do but see how one Absurdity follows upon the Neck of another! Horace in his present Disguise, says thus, that *Hebrus* was not to be Beat at Riding, Boxing, or Running, that is, at any Field-Exercise,

Simul unctos Tiberinis humeros
lavit in undis,

When he had wash'd himself: This is all Topſie Turvy; the Cart before the Horse; for the Custom was, first to do their Exercises in the *Campus Martius*, and then to wash themselves in the Tiber. See *Vegetius Narrat.* 1, 3. *Ibid.* 10. How much better is it then, for Horace, corrected

as he should be, to say, that *Neobule* was smitten with the Brightness of *Hebrus*, when, after being tired with Riding, Boxing, and Running, he wash'd himself clean in the River, and then went home and show'd himself to the Ladies, looking Fresh and Ruddy with that Day's Exercises? Upon the whole, either I am mightily Mistaken, or this Genuine Order of ranging the Lines, to which all the Copies agree, will be received with great Joy by all the succeeding Editors of Horace.

(c) *Catus idem per apertum.*] All the Books say, *Catus*, in this Place. Do you take a Handsome view of the whole Place as it lies;

Catus idem per apertum fugi-
entes agitato
Grege cervos jaculari, & celer
alto latitantem
Fruticeto excipere aprum.

He says, *Catus jaculari*, skilful in smiting; *Celer excipere*, swift in overtaking. A Friend of mine, a Fellow of good Sense, supposes, that Horace wrote backward thus,

Celer idem per apertum —
Catus alto latitantem.

For

For says he, it is a sign of Swiftneſs to be able to reach a flying Stag with one's Javelin; but of Cunning to take a Boar in a Covert. This I thought had a good Face, and ſeem'd very likely: But then let us ſee what *excipere aprum* ſignifies in *Curtius*, 8, 2. *Quintilian* Inſti. 4, 2. *Seneca* de Irâ 1, 2. *Spartianus* in *Caracallo*. *Seneca* de Providen. c. 2. By theſe Quotations you will find, that there is great need of *Celerity*, *Venientem aprum excipere*, in order to meet a Boar coming againſt one; but he ought to have a nimble Hand indeed, and alſo as good a Reach as *Achilles* in *Homer* had, the Spring in whoſe Hands was like Fire, who with his Spear could ſurprize a Boar in a Thicket, without giving him time to rouse and come at his Enemy. We are therefore very well ſatisfied with *Celer excipere*, as we find it in the Books, nor can we be leſs pleas'd with *Catus*, and not, *celer jaculari*; for it was but juſt before, that he had ſufficiently commended *Hebrus* for his Swiftneſs, *Neque ſegni pede viſtus*: This therefore gives us a new Idea of his Renown, *Catus jaculari fugientes*, which denotes Art as well as Courage; for he who can ſmite a Stag at full Speed, muſt throw his Spear

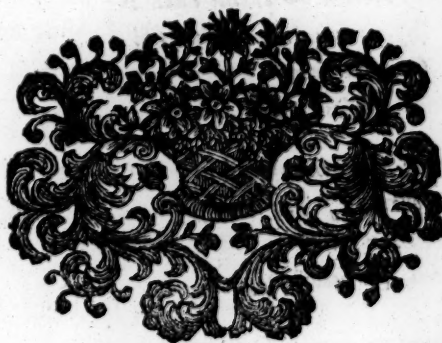
with a ſtrong Arm, and with great Skill, otherwiſe he would miſs his Aim.

(d) *Celer alto latitante*. The Venetian Edition ſays, *Alto*; but the Loſcherian, *Arcto*; this laſt *Lambin* agrees to, as he found it in his Books; all the other Criticks retain *alto*. Both theſe words are well enough, and may be defended by good Authorities. *Alto*, that is, *profundo fruticeto*, a deep Thicket, answers to *Homer's* ΒΑΘΕΙΗΞ ὕλης. See *Iliad* A 415. *Lucretius* 5, 42. *Virgil* *Ænei.* 7, 515. *Geor.* 2, 390. But then you may obſerve, that in all theſe Places the *Latins* rather uſe *Profundus* in this Senſe, than *altus*, on purpoſe to avoid an Ambiguity, when they are ſpeaking of Woods. Wherefore the other *Leſſion* is the beſt of the two, which is to be found in the beſt Copies; as among mine, in the two *Bodleian*, the *Galean*, the *Gravian*, and the *Battelian* in the various *Leſſions*. See *Septem* *Ædip.* 277.

Frondifera ſancta nemora Caſtalia petens
Calcavit artis obſcurum dumis iter.

Thus the great *Gronovius* published it from the *Medicean* Copy, which is the old-eſt: The other Books ſay
altu,

also, by such another Mistake as we find here. This Blunder was very Natural, because the old Books always write *Artus*, and not *arctus*. See *Silins Ital.* 10, 82, *Ovid Metam.* 1, 123. See also *Homer* upon this very Subject, *Odys.* T. 439, where *λοχμῷ πυκνῷ* is word for word the translation of *Arctum Fruticetum*, a Thick Cover:



O D E XIII.

(a) **O** Fons Bandusia, splendidior vitro
 Dulci digna mero, non sine floribus,
 Cras donaberis hado;
 Cui frons turgida cornibus

Primis, & Venerem & praelia destinat
 Frustra: (b) nam gelidos inficiet tibi
 Rubro sanguine rivos
 Lascivi soboles gregis.

Te flagrantis atrox hora Canicula
 Nescit tangere: tu frigas amabile
 Fessis vomere tauris
 Præbes, & pecori vago.

Fies nobilium tu quoque fontium,
 Me dicente cavis impositam ilicem
 Saxi, (c) unde loquaces
 Lympha desiliunt tua.



O D E XIII.

L Ovely Spring! as Chrystal clear,
 Accept this Wine, these fragrant Flow'rs;
 Soon as the Morning shall appear,
 A Goat, with budding Horns, is yours;

Young and Wanton, fit to try
 The lusty Leap, or hardy Fight;
 His Blood your limpid Streams shall die,
 Your Streams, with purple Mixture bright.

From the *Dog-star's* scorching Ray
 You still defend the tender Flock;
 With you the Herds their Thirst allay,
 And Oxen, sweating with the Yoke.

Every Spring shall yield to you,
 Whilst I the shady Scene rehearse,
 The Rocks from whence your Waters flow;
 And speak your Murmurs in my Verse.

(a) **O** *Fons Blandusia.* [Both the Venetian and Losharian Editions say, *Blandusia*, and from these the other Editions borrow'd it, which is also confirm'd by some of the Copies, especially the Moderns: But most of the best and oldest Books say, *Bandusia*; and thus we find it in the Manuscript *Aaron* belonging to the Royal Society. So say my *Gravian* and *Queen's-College* Copies, with three others; whereupon we mend the Place, and write *Bandusia*: For since we cannot make any Discovery concerning the Name of this Fountain from other Authors, who make no mention of it, why should we be such stubborn Blockheads, as not to follow the oldest and best Books, which are the only good Vouchers that we can have? I fancy some witty Rogue or other whip'd in *Blandusia*, as if it were derived from *blandus*, on purpose to make the Name appear more pretty and elegant.

(b) *Nam gelidos inficiet tibi.* [All the Copies write *gelidos*, which therefore must not be thrust out of its Place; yet since our Author gives a Character of this Fountain in another Place, *Epist.* 1, 16. which is this,

Fons etiam vivo dare nomen idoneus, ut nec Frigidior Thracum nec purior ambias Hebræ,

Where you see he commends it as much for its Purity as Coolness. I wonder why he makes use of the Epithet *Gelidos* in this Place, and not rather some Epithet that might signify Purity. I should be very willing to correct the Place thus, if the Copies would give me leave,

Frusia: nam liquidos inficiet tibi

*Rubro sanguine rivos
Lascivi soboles gregis.*

Here you see, there is a very pretty Antithesis, *Liquidus rubro sanguine inficit*; that is, the Stream, which before was liquid and as clear as Glass, is now discolour'd with Blood. *Liquidus* is a common Epithet for rivers in our Author. See *Epist.* 1, 12. *Liquidi fontes* often occur among the Poets; as three or four times in *Virgil*. See *Eclog.* 1, 59.

— *Floribus Anstrum
Perditus, & liquidis immixtis
fontibus apros.*

That is, the Boars had by rolling and tumbling fowl'd and muddied the Fountain, which before was clear: If you were to write *gelidis fontibus* in this Place, you would take away all the Beauty and even Sense of the Passage: After the very same manner, the vulgar Lesson here in *Horace* flags and languishes.

For

For why *Gelidos*? how does Cold hinder or promote, or any way belong to a Red Colour? Add to this, that in what follows he sufficiently commends this Fountain for being Cool and Shady;

*Te flagrantis atrox hora Canicula
Nescit tangere, tu frigus amabile.*

So that there seems to have been no need of using the Epithet *Gelidos* by way of Repetition.

(c) *Unde loquaces lymphæ desiliunt tua.*] The old Venetian Edition says, *Nymphæ*, the Lofcherian, *Lymphæ*; which last has been received by all succeeding Editors. But besides the Venetian Edition, *Nymphæ* is also to be found in some of the Manuscripts, let the Interpreters mutter at it as they please; among mine, the *Gravian*, *Galean*, *Royal-Society*, *Bodleian*, and *Colbertine* Copy among the various *Lectiō*ns, do plainly write, *Nymphæ*; by which we may guess at the Parchments belonging to other Criticks; and yet *Janus Broukhuisius*, a Fellow of singular Parts, is the only Critick who approves of this *Lectiō*n, upon *Propertius*, 3, 14.

*Et cadit in patulos Nymphæ
Anienæ lacus.*

Where the Parchments are divided just as they are here,

for some say, *Lymphæ*. Thus at *Epod. 15. v. 48*, the vulgar Reading is,

— *Montibus altis
Lævis crepante lymphæ desiliit
pede.*

But the *Gravian* Copy, whose use we enjoy by the kind Offices of *ἡ manuscriptor*, writes, *Nymphæ*; thus *Torrentius* found it in four of his Books, *Gisfanus* in one of his, and thus I find it not only in the *Gravian*, but also the *Peter-house* Copy among the various Readings. *Nick Heinsius* furnishes us with more Instances to this purpose upon *Ovid*, *Heroid. 5, 31*. And though I do not deny, but *Nymphæ* often stands for Water, as in *Martial. 6, 43. and 47*; yet in *Horace* I shall always like *Lymphæ* best; for it is much more Figurative and Poetical to ascribe Feet to Water which has none, than to a Nymph which has. For this see *Lucretius, 5, 273. 6, 638*. *Virgil* in *Culice, Ver. 17*. Moreover you must take care, how you Construe this Place according to the vulgar, *Unde lymphæ loquaces tuæ desiliunt*, which savours too much of a Sentence in Prose; and besides if it had been so, our Author would have said *tibi*, and not *tua*: but thus you must render it, *unde lymphæ tuæ desiliunt loquaces*, which according to the Stile of *Horace*, signifies *Loquaciter*.

O D E XIV,

Herculis ritu modo dictus, ô plebs
 (a) Morte venalem petiisse laurum
 Caesar, Hispanâ repetit penates
 Victor ab orâ.

Unico gaudens mulier marito
 Prodeat, (b) justis operata divis;
 Et juror clari ducis, & decora
 Supplice vittâ

Virginum matres, juvenumque nuper
 Sospitum. vos o pueri, & puella
 (c) Jam virum experta, (d) male inominatis
 Parcite verbis.

Hic dies verè mihi festus atras
 Eximet curas: ego nec tumultum,
 Nec mori per vim metuum, tenente
 Casare terras.

I pete unguentum, puer, & coronas,
 Et cadum Marfi memorem duelli;
 Spartacum (e) si quâ potuit vagantem
 Fallere testâ.

Dic & arguta properet Neara,
 (f) Myrrheum nodo cohibente crinem:
 Si per invisum mora janitorem
 Fiet, abito.

Lenit albescens animos capillus
 Litium & rixa cupidos proterva,
 Non ego hoc ferrem calidus juventâ,
 Consule Planco.

O D E XIV.

O NCE, like *Alcides*, by Success
We found our Toils and Woes increase;
But now fresh Joy revives in *Rome*,
Since *Caesar* comes victorious home.

Chast *Livia* shall embrace her Spouse,
And pay the Gods her promis'd Vows;
Octavia shall the Victor meet,
With Crowds of Matrons at her Feet.

Ye Youths and Virgins, young and fair,
Whose Safety is great *Caesar's* Care,
In Awe and Silence pass the Day,
And grace the Godlike Victor's Way.

This Day I bid adieu to Care;
No Ills I dread, no Dangers fear;
From Violence, and servile Chains,
And Death secure, whilst *Caesar* reigns.

Bring me Perfumes, with Garlands crown
My Head, in Wine my Sorrows drown;
Tap the last Hogshead that I have,
And scarce from civil Feuds could save.

Call fair *Neara* to the Feast,
In all her wanton Graces drest;
But if her Keeper guard the Gate,
Wait not too long, nor stay too late.

My Heart grows cool, my Hairs grow gray,
My Strength and amorous Heat decay;
My Passion scarce had stay'd so long,
When I was wild, and gay, and young,

(2) *Morte*

(a) *Morte venalem potuisse laurum*] Theodorus Marcellinus says thus; In most of the Parchments we find, *Marte venalem*, which is right; for it signifies War and Contention by the Sword. He had done very well not to have said *Most* of the Parchments, for none of mine, nor any of the Interpreters, nor so much as one Edition will own this *Marte*; wherefore much good may do Marcellinus with this senseless *Lesson*, which I believe he never saw but in a *Dream*: How much better does *Acron* the Scholiast come off, when he says, *By a Contempt of Death we become great and victorious*? See Virgil *Æn.* 6, 305. It is the same thing if you say, *Morte venalem*, or, *vitâ venalem*; they signify both one: And to this Purpose *Acron* quotes Virgil, *Æn.* 5, 230. Terence also is of the same Opinion; see *Phorm.* 1, 3. See Quintil. *Instit.* 9, 3.

(b) *Iustis operata divis.*] The Venetian Edition says *Divis*, but the *Loscherian*, *Saoris*, to which about half the Copies agree, and among mine the *Leyden*, the *Queen's-College*, the *Bodleian*, *Colbertine*, and *Worcester* Copies, as also the *Peter-house* among the various *Lessons*. But now to know which of these was *Horace's* own Hand-Writing, is a Matter of great Difficulty, and requires a very subtle Head. *Operata divis* is a

Phrase that may be found in Curtius 8, 33. Tibullus 15. And Silius Ital. 2. Only by *Iustis Divis* you must understand, as *Lambin* does, *His Country Gods*, or *Gods by Law established*; but according to the Scholiast, *Mors* specially just, because they gave the Victory to *Cæsar*, who deserved it, and brought him home in Safety. For this see Ovid. *Epist. Hypsip. Id. Trist.* 4, 1. See also the contrary Epithet to this in *Horace* Car. 2, 4. Silius Ital. 15. The vulgar Lesson is therefore well enough—*Iustis operata Divis*. And yet we must not rashly eject *Sacris*, which so many Copies, and some of them the oldest, do confirm: For *operati sacris* is a Phrase of pure Latin. See Virgil in *Cir.* 142. Valerius Maxim. 6, 6. Livy 1, 31, where for *operatum*, we ought, I suppose, to read *operaturum*. But then after all, what is the meaning of *Iustis sacris*? Does he mean, as *Livy* did, *Lawful, well-order'd, well-instituted*? If he does not mean this, I know not what he means; and yet this is very poor and low: For there was no Danger of *Livia's* sacrificing contrary to Law, or with undue Ceremonies; If therefore you retain the Word *Sacris*, you will do well to make this small Alteration,

Prodeat castis operata sacris.

That

be found
that is, Let Livia go out and
Augustus just returning
from Spain, who, during the
absence of his Absence, made mo-
rals Vows for his Safety, and
frequented the chaste Sacrifices.
For *Prodeat operata* does not
signifie, as the old Schollast
and some foolish Interpre-
ters construe it, *prodeat ut*
mane Operetur, comes out in
order to sacrifice; because then
he should have said *operatura*,
and not *operata*, which de-
notes the time past. *Castis*
faxis is mention'd, because
Livia stands recorded in Hi-
story as a remarkable In-
stance of Chastity. Hence
our Author says — *Unico*
gaudet mulier marito. See
also Ovid Amor. 3, 13. Sta-
tius Achill. 1, 370. Hyssip.
Jaso. v, 73, where she makes
Vows and Prayers for the
Return of Jason, as Livia
does here for Augustus. See
Dejanira Herculi. v. 35.

(c) *Et soror clavi ducis*.] He
means *Ostavia*. But our old
Gravian Copy says, *cari* not
clari; thus Ovid, speaking of
the same *Agustus* says *caro*.
Fast. 6, 637. But *Caro viro*
does very well in Ovid; and
thus *carus genitor*, *cara nutrix*,
cari nepotes, and so of the o-
ther Relations, are allowable
enough; but *carus Dux* is
as ridiculous, as *carus eques*
was at *Carum*. 1, 20. See now,
how the blind giddy Goddess
Fortune extends her Power
over Copies and Manuscripts;
for in that Passage, the Roy-
al Society Copy says, *clara*

eques, when all the rest write
cave; and here in this Place,
only the Gravian Copy writes
cari ducis, which is wrong,
whereas all the other Books
say, *clari*. See *clari ducis* in
Seneca Troad. 255. Et *Ostava*.
677.

(c) *Jam virum experta*.] *Torrensius* is very much in
the right, when he wonders,
how *Horace* comes to add
these Words, *Jam virum ex-*
perta, when it was more pro-
per for him to couple *Virgine*
and *unmarry'd Female*; with
the young Fellows in this
Place; whereupon he goes
off from an old Custom, and
contrary to his own natural
Diffidence, resorts for Aid to
a Conjecture; by which he
would correct the Place thus,

— *Vos o puera & puella*
Jam virum experta.

On my Word, this was un-
happily contriv'd; for *Puera*
is too obsolete a Word to
come from *Horace's* Pen; and
it seems very ridiculous to
place *Puera*, which are sup-
pos'd to be *unmarry'd*, in
the same Line with *Puella*
(which seems to be a Dimi-
nutive of *Puera*, and to sig-
nifie a younger Set of Maids
who yet are represented as
in a Virgin State, and un-
acquainted with Man. A very
bright Fellow goes another
way to work, but with the
same Success; his Conjecture
is this,

*Vos o pueri, & puella, &
Jam virum experta.*

Here the last Words, *jam virum experta*, if separated from *Puella*, will comprehend those Matrons, those *Virginum matres*, whom he had mention'd before; and besides, this *Emendation* will make the Verse rough, scabby, and rusty, especially towards the Conclusion: indeed if the Copies would give me leave, I would willingly mend it thus,

— *Vos o pueri & puella
Non Virum experta.*

Our Author speaks to the same Purpose in another Place, *Epist. 2, l. v, 132.* See, also *Carin. 3, l. Id. 1, 21. Carm. Sacul. Id. Car. 4, 6.*

*Virginum prima, puerique
claris*

Patribus orti.

Where by what follows it appears, that the Virgins there mention'd, were unmarried, and had never known Man — *Nupta jam dices*: Whence it is plain, they were not marry'd before.

(d) *Malè ominatis parcite verbis.*] The old Venetian and Loscherian Editions say, *Nominatis*; but the Books are divided, one half of them say *Nominatis*, and much about the same Number declare for *ominatis*; so that there is no great Advantage

on either Side, either as to Number or Antiquity. The Editions do also disagree; some follow one *Lesson*, and some the other, according to their different Humours. In the mean time we are very certain, that *ominatis* is the best Word with Respect to the Sense, only it makes a Gap in the Meter, whereby the Verse falls to decay. But here *Muretus* and *Schottus* lend a helping Hand, and support the Verse, by inserting D in this Manner,

— *Maled ominatis* Which *Emendation*, whether it makes them more odious or more ridiculous, is a Question; for they would put a barbarous Roughness upon our Author, which our Ears cannot away with even in *Ennius*, *Navius*, or any of the old obsolete Writers. Others defend this *Lesson* by suppressing the *Synalapha*, so as that the Vowel *e* shall not be cut off, of which they pretend to show Instances in the most terse Poets. That smart Blade N. *Heinsius* is of this Opinion, upon *Claudian. Sec. Cons. Stilic. v, 167*, where he largely defends this Reading. But this bright Fellow does not consider, that in most of those Instances, which he there produces, the *Synalapha* is suppress'd in the first Syllable of the Foot, and not as it is here, in the second or third Syllable of a *Dactyl*; they who understand *Musick* and *Rhymes*, know that

that there is a great deal of difference in this. There is a Case of another Sort at *Epod. 5*. Moreover we must take Notice, that these Gaps are allowable only in Long Vowels, which must be accounted for by the Rules of *Metrick*: Thus we find it in those Instances from *Virgil*.

*Credimus, an qui amant, ipsi
sibi somnia fingunt?*

*Et langum, formosæ, vale, vale,
inquit, Iola.*

*Clamarent, ut litus Hyla, Hyla,
omne sanaret.*

Te Corydon, o Alexi. —

*Pelio Ossam — Te, a-
Insula Ionio. — Te, a-
mice, nequivi.*

*Glauco & Panopea, & Inoo
Melicerta.*

*Implerunt montes, sterunt Rho-
dopeia arces.*

*Victor apud rapidum Simoenta
sub Illo alto.*

Here you see the Vowel that should make the Gap, is long, and not as it is here, *male* *ominatis*; for *male* before a Consonant is always short in the last Syllable. I do not remember, that ever a short Vowel made a Gap without the *Casura*, unless in two Places; one is in *Catullus*, *Epig. 3*. *O factum male, o miselle passer*, but then this Verse is faulty; for all the *Parchments* say *Bonum factum male bonus ille passer*, as *Achilles Statius* informs us, who used the other *Lesson* upon a Conjecture of his own; to

that a doubtful Passage is no good Evidence: the other Place is in *Virgil*, *Aeneid. 1*, 405.

*Et vera incessu patuit Dea. Il-
le, ubi &c.*

But for this there is a particular Reason; which cannot take Place in *Horace*; for after *Dea* there is a full Stop, and then a new Sentence begins; and because we ought to make a Pause in the Pronunciation, therefore *Dea* and *Ille* ought not to come so close together by a *Synalapha*; and it would be a strange Blunder to write this Verse in the following Manner,

*Et veram incessu patuisse De-
am. Ille, ubi &c.*

But here in *Horace*, the Case is otherwise; and I am strangely out, or there never was an Instance of a short Vowel's not being cut off before a *Casura* in the middle of a Sentence: Here then the Matter sticks; if you read *Nominatis*, the Sense is spoil'd; if *animatis*, the Verification. But be of good Courage; for we shall soon heal up both the Sores by a small Emendation. Do but believe that *Horace* wrote thus; --- Male *Inominatis* parcite verbis. Seethis Word at *Epod. 16* See *Inonimatum* in *Gellius*, 5, 17. Where a Manuscript Copy in the Royal Library at Paris, of which I have
C
form;

some Excerptions, says, *Nominativum*, just as the Books say *nominatis* here; but *Inominativum* is right, according to *Macrobius*, who in *Satur.* 1, 16, quotes this from *Gellius*, but as is usual with him, conceals his Name. *Male* does indeed often diminish, and sometimes takes away the Signification of the Word to which it is joined, as *male savus*, *male fidus*, which are the same with, *Infans*, *Infidus*; but then it as often strains and increases the Sense and Purport of other Words, especially in *Horace*: See *Car.* 1, 17. *Ser.* 1, 3. *It.* 1, 4. *It.* 1, 9. So that *male ominatis* is of more Force than *male ominatis*.

(f) *Siqua fallere testa.*] Observe the Context;

Et cadum Marfi memorem duelli

Spartacum siqua potuit vagantem

Fallere testa.

Here *Torrentinus* understands *siqua testa* to be the *Nominative Case*, and would have the last Syllable in *siqua* to be long, contrary to Grammar, as in the Prologue to the *Heaut.* of *Terence*. *Siqua laboriosa est.* But this good Man labours in vain; for we ought to read that Place ac-

cording to the best and oldest Copy of *Farus Bembinus*, *siqua laboriosa est.* Hence *Philip Pareus*, in his *Critical Lexicon*, found an Opportunity of correcting this Place under the Word, *siqua*. But they are both mistaken; for *siqua testa* is the *ablative Case*. See *Amphora testa* in *Phaedrus* 3, 2.

(t) *Myrrheum nodo cohibere crinem.*] The old *Blandinian* Copies belonging to *Crusquius*, and my *Gravian*, *Leyden*, *Queen's-College*, and some other Books say, *nurreum*; But what is the Meaning of it? He bids *Nexa* make haste to dress her Head: What then? Was she to stay at home? No; but to come to them, to sit, drink, keep Holy-day with them, and behave her self as a Whore should do. *Properet* ought therefore to stand by it self. See *Car.* 1, 30. There are many Instances in *Horace* and other Authors to this Purpose; wherefore in spite of the Books, I would mend it thus ——— *Nodo cohibente crinem.* See *Carm.* 2, 12. *Seneca Herc. Ate.* 1543. Let *Nexa* come hither, and make such haste, as not to dress her self, but only tie one single Knot. The Librarians might easily blunder upon *cohibere*, instead of *cohibere*.

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NOTES upon NOTES. ODE 14. 27

N *Am virgines eas innup-
tas & non virum ex-
pertas fuisse, ostendit quod mox
subsequitur.]* If by what went
before it appears, that these
Girls had never known Man,

how could any thing that
follow d be, in the Dr's
Opinion, a better Proof, or
at least a better Expression,
of their being still in the
State of Virginity?



ODE XV. *Ad Chloërin.*

UXor pauperis Ibyci,
Tandem nequitia fuge modum tua,

(a) *Famosisque laboribus:*

*Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.*

Non, siquid Phloen satis,

Et te, Chloëri, decet: filia rectius

(b) *Expugnat juvenum domos,*

Pulso Thyias uti concita tympano.

Illam cogit amor Nothi

Lasciva similem ludere caprea:

Te lana prope nobilem

Tonsa Luceriam, non cithara, decent,

(c) *Nec flos purpureus rosa,*

(d) *Nec poti vetulam face tenuis cadi.*



ODE XV. TO CHLORIS.

FOR Shame, since you are Old and Poor,
 Reform, and give Intreaguings o'er;
 Your Trade, your Bawdy Function leave,
 And to your aged Cuckold cleave:
 Resort not to the Young and Fair,
 But for your latter End prepare:
 From Balls and Crowds of Beauties fly,
 For Stars and Clouds but ill agree.
 Young *Pholoe* may safely do
 That which is Impudence in you.
 She, with an Air and Grace, can make
 A *Bacchanal*, or Midnight Rake,
 Or with her Lover sport and play,
 As wanton as a Kid in *May*;
 Whilst with the same resistless Art
 She storms his Windows, and his Heart:
 But you, the Spindle or the Loom,
 And not the Lyre and Dance, become;
 No Garlands can your Spring restore,
 Nor Hogsheads drain'd abate Threescore.

(a) *F* *Amosque laboribus.*] Perhaps, says Daniel Meinsius, we ought to read, *Caloribus*; and for this I believe he called to mind a Precedent, which we find at Carm. 4, 9.

*Spiras adhuc amas,
Vivuntque commissi calores
Æolia fidibus puella.*

But all this is to no purpose; for in truth, this honest Critick, who upon all other Occasions shows himself to be a Man of pretty Parts and tolerable Sense, comes off but very poorly in his Notes upon *Horace Laboribus*, which stands good in all the Books, is Synonymous to *Amores*; for which see *Carm.* 1, 17.

*Dices laborantes in uno
Penelopen vitreamque Citharen.*

See also *Car.* 1. 27.

*Quantâ laboras in Charybdi,
Digne puer meliore flammâ.*

(b) *Expugnat juvenum domos.*] The Worcester Copy reads *Expungat*; but this Blunder was committed by some dreaming Transcriber. Here Lambin, Torrentius, and some other Criticks take the words in a Figurative Sense, not as if *Pholoe* did really *expugnare domos*, break open the Houses, and carry the

young Fellows away by Resistance against their Will, but subvert and ruin their Families with Lust and Debauchery; if this be Right, what then can be the Meaning of that which follows?

*Expugnat juvenum domos,
Pulso Thyris mi concita tympano.*

What? Can a Whore, by running Mad as a Bacchanal or Fury, be more successful in drawing in the young Fellows and captivating their Minds, than by Cunning, Wheedling and tubile Intisements? Dacier is therefore in the right, when he construes these Words literally and in their proper Sense, so as to signify, that *Pholoe* made a real Attack with Bars and Clubs, in order to break open the Lodgings of her Lovers. But then he does not produce any one Author to justify the Ladies in these Proceedings; for such Rakeries do better become the young Fellows in their Midnight Gallantries to their Mistresses: But to supply this, I will bring him a substantial Evidance who is above all Exception, and no less a Man than Seneca. See *Præfati ad 4. Nat. Quæst.* Where he mentions Burglary as a very agreeable Frolick in the Ladies. And this will serve to explain that Passage at *Carm.* 3, 9.

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*Si flos excutitur Chloe,
Rejellatque patet janua Lydia.*

That is, *Si Chloe ejicitur*,
if Chloe be shew out of Doors.
See Terence Eunuch. 3, 2, con-
cerning shutting and thrust-
ing Women out of Doors.
Thus Lydia, who was before
excluded; is now taken in a-
gain, and the Doors set o-
pen for her. As for the word
Thyas, see what I say to it
at Car. 2, 19; 9.

(c) *Nec flos purpureus rosa.*
My Queen's - College Copy,
which is a Book of very
good Credit, writes this Line
thus,

Nec flos purpurea rosa;

which ought to be constru'd
in the very same manner
with that Passage at Carm.
2, 3.

*Huc vina & unguenta, & ni-
mum breves
Flores amant ferre jube
rosæ.*

And that at Ode. 4, 10.

*Nunc & qui color est puniceæ
flore prior rosæ.*

Where do but observe and

admire the strange Uncertain,
ty and fickle State of Books.
That only Copy, which in this
Place reads *purpurea*, does in
that read *punicea*, but this
last Lesson is at second Hand;
and yet in neither of those
Places will I give my Con-
sent to any Alteration.

(d) *Nec post vetulam fore
tenus cadit.* The Venetian E-
dition says *Vetulam*; the Lof-
cherian *Vetula*; and there is
the very same difference a-
mong the Manuscripts; they
contend some on one side,
and some on t'other, and
their Forces are pretty equal-
ly divided. My oldest Books,
the Leyden, Grætan, and
Queen's - College at first hand,
say, *Vetula*. Both these Le-
ctions have my Approbation.
See *Vetuli Falerni* (which an-
swers to *Vetula Fæ*) in Ca-
tullus. 27. In *Martialis*. II:
27. *Columella*, 10. And yet
Vetulam seems to be the best;
for Horace says, Since you are
old, you ought to leave the
Merry-Meetings of the young.
The Librarians alter'd it on-
ly to make it agree with
Fæ, which stands nearer to
it than any other Substantive;
and this Rascally Trick is
very common with those
sawcy Fellows.

The End of the Fourteenth Part.

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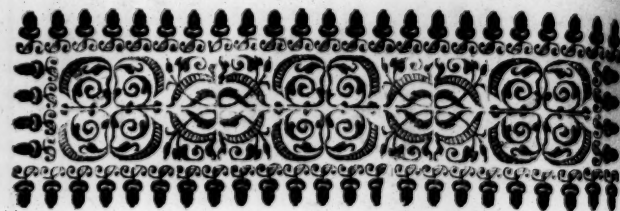
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P A R T XV.

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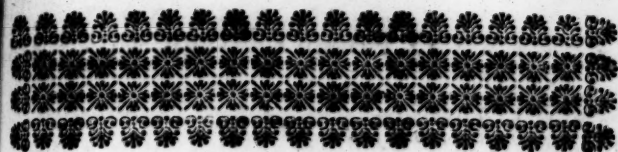
O D E XVI. *Ad MÆCENATEM.*



*Inclusam Danaen turris abenea,
Robustaque fores, & vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris:*

*Si non Acrisium virginis abdita
Custodem pavidum (a) Jupiter & Venus
Risissent: fore enim tutum iter & patens,
Converso in pretium Deo.*

Aurum



T H E
O D E S
O F
H O R A C E:

B O O K I I I.

O D E X V I. T O M Æ C E N A S.



WITHIN a brazen Tow'r immur'd,
By Dogs and Centinels secur'd,
From Midnight Revels and In-
treagues of Love,

Fair *Danae* was kept within her Guardian's Pow'r;
But gentle *Venus* smil'd, and amorous *Jove*
Knew, he could soon unlock the Door,
And by his Art successful prove,
Chang'd to a Golden Show'r.

*Aurum per medios ire satellites,
Et perrumpere amat saxa, potentius
Ictu fulmineo. concidit auguris
Argivi domus, ob lucrum*

(b) *Demersa exitio, diffidit urbium
Portas vir Macedo, & subruit amulos
Reges muneribus. munera navium
Savos illaqueant duces.*

*Crescentem sequitur cura pecuniam,
(c) Majorumque fames. jure perhorru
Latè conspicuum tollere verticem,
Macenas, equitum decus.*

*Quanto quisque sibi plura negaverit,
(d) A Dis plura feret. nil cupientium
Nudus castra peto; & transfuga divitum
Partes linquere gestio:*

(e) *Contemta dominus splendidior rei,
(f) Quam si quidquid arat non piger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.*

*Pura rivus aqua, silvaque jugerum
Paucorum, & segetis certa fides mea,
(g) Fulgente imperio fertilis Africa
Fallit sorte beator.*

Quamquam

The ODES of HORACE.

5

For Gold through Rocks and Walls of Brass,
And warlike Guards, can freely pass;
By this, which swift as Lightning makes its way,
The *Gracian* Augur fell, and his unhappy House;
By this great *Phillip* did his Arms convey
Through hostile Towns, divided Foes:
The Mariner, who stems the Sea,
To Gold's dread Godhead bows.

Black Care attends the Miser's Store,
Care of too much, and Thirst of more.
To you, the Grace of *Knighthood*, I Appeal,
You know, my dear *Mæcenæ*! how I scorn and hate
In gawdy Pomp and Grandeur to excel:
To those contented with their State,
The Gods their choicest Gifts reveal,
Beyond our Wishes great.

Naked I quit the noisic Court,
And to the happy Poor resort.
Few are my Wants, and humble are my Vows,
Blest in my Little All, not Covetous of more:
Not he, who rich *Apulia's* Acres plows,
Whose Barns with yellow Heaps run o'er,
Such Quiet or such Pleasures knows,
Amidst his Riches, Poor.

Whilst I enjoy a fruitful Year,
A certain Crop, and Waters clear,
Let him who o'er the *Lybian* Empire reigns,
Live an eternal Slave to Fortune's haughty Frowns;
A 3 Whilst

Q. Horatii Odarum.

Quaquam nec Calabra mella ferunt apes,
Nec Lastrygoniâ Bacchus in Amphorâ
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis,

Importuna tamen pauperies abest:
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

Quam si Mygdoniis regnum (h) Alyattei
Campis continuem, multa petentibus
Desunt multa. bene est, cui Deus obtulit
Parcâ, quod satis est, manu.



Whilst through my Hive no luscious Hony strains,
No Wine in costly Hogsheads runs,
No golden Fleece on *Gallia's* Plains,
My Flock with Riches crowns.

Though I am Poor I cannot want,
Since what I ask you freely grant.
The more I still possess, the less I crave;
Nor can *Mygdonia's* Realm augment my Wealthy Store.
If we repine at what we have,
The Gods will never give us more;
But if, what Life requires, we save,
We never can be Poor.



(a) *Jupiter & Venus risissent.*] All the Books that ever I perused, both Editions and Manuscripts, say *Risissent*. And yet according to Horace's indolent way, we ought to write the singular Number, *Risisset*; and for this I have produced abundance of Instances at *Carm.* 1, 24. v. 8. *Lactantius* seems to favour this Reading at *Statius*. Theb. 7, where he cites this very Place; for there we find *risisset* extant, though upon several Accounts it should be a Blunder. Both *Ovid* and *St. Jerom* have Copied from these very words, *Inclusam Danaen turris aëneæ*; The one in his *Epistle* to *Gaudentius*, the other in his *Amor.* 2, 19.

(b) *Demersa excidio.*] Both the *Venetian* and *Lojcherian* Editions say *Exitio*, and thus we find it in most of the Copies, and those of the best Credit; as, among mine, in the *Gravian*, *Leyden*, and *Battelian*, with some others. *Priscian* gives his Approbation to this Lesson by quoting it thus, p. 890, *Demersa exitio*; which is to be seen not only in an Edition of his Book but also in the Manuscript, which is of six hundred Years standing here in the Publick Library of the University of Cambridge. And yet I know not by what ill Luck it is, that most of the Editions retain *Excidio*; which indeed has the preference in

some of the Copies, and amongst mine in the *Queen's College*, which is second to but few in Authority and Reputation. This is wrong; for *Demersa* and *Excidio* are quite contrary to one another in Signification, and therefore cannot conveniently be joined together; for *Excindere* is to pluck and tear up by the Roots from the very Bottom and Foundation, which imports an Ascent; but *Demergere* is to Plunge downwards in the Deep, and this imports a Descent. If therefore we retain *excidio*, we must not say *deme-sa*, but *ever-sa* with a very little Alteration.

—— *Domus ob lucrum*
Ever-sa excidio.

See *Virgil Aenei.* 10, 45. *Ovid Heroid.* 3. *Junenat.* 10, and several other Writers, who often use this Phrase, when they talk of overturning Houses. But after all, *Demersa exitio* is the true Reading.

(c) *Majorumque fames.*] Our Librarians are so mightily offended at this word *Majorum*, that they resolve to alter it at the Expence of Horace's Measure; for the *Royal-Society Copy* writes the Passage thus;

Crescentem sequitur cura pecuniam,
Majorque fames.

in the old *Gravian* Copy two of the Letters are erased thus, *major . . que*, which by the space seem to have been an *U* and a *M*. See *Major famas* in *Prudentius Hamartig.* 275. But now the Verse it self rejects this Emendation with Disdain; and yet what is the Meaning of *Majorum*? It is very well known, that the Antients wrote either *pecuniam* or *pecunias*, according as they were in the Humour. Either therefore we must read the Passage thus,

Crescentes sequitur cura pecunias,
Majorumque famas:

Or thus,

Crescentem sequitur cura pecuniam,
Majorisque famas.

For we often meet with these Phrases, *Pecunia grandis, ingens, immanis, immensa, nimia, mediocris, trinis, amplissima, magna, maxima*, which signifie a Little, a Moderate Stock, or a Great Deal of Money; and why then might not Horace say *Major Pecunia, more Money*? Thus the old Scholiast explains it, *Majorum*, says he, that is, *Pecuniarum, more Money*. But then I can never think Horace would be guilty of such a Blunder as to alter the Number from Singular to Plural without any manner of Reason.

(d) *A dis plura feret.*] Almost

all the *Parchments* say *ab diu* and so does the *Venetian* Edition. Thus in other Places we read of *ab se*, and *ab Jove*, corrected according to the old Books. The same, or like Expressions we find up and down in other Authors, the Reading being restor'd from the Primitive Copies. See *ab dis* in *Pliny. Histor.* 34, 9.

(e) *Contenta dominus splendidiore rei.*] One or two Books belonging to *Torrentius* and *Pulmannus* say *contenta*: Some malicious Hand or other has inserted this *Lesson* in my *Queen's College* Copy, and erased the old word *contempta*, which is extant in the old Editions, and almost all the Copies. I am amazed that *Canter*, and his Followers, should pretend to stand up for *contenta*, which they would make Synonymous to *mediocris*, and to signifie *Narrow*; whereas this is no true *Latin*, neither can it be supported by any good Precedent. The vulgar receiv'd Reading is certainly good; and yet neither *Dacier* nor *Torrentius* do construe it right; *Contenta rei*, say they, signifies an Estate of no great value, which the Person in Possession despises or under-rates, and which is look'd upon as a Trifle by the Rich and Wealthy: So that according to them, *contempta* answers to *exigua* and *contemnenda*; Small and Contemptible; whereas the words have quite another Meaning, which is much more witty and elegant; for our Author had said just before,

*Nil cupientium nudus castra
peto.*

Upon which account he adds, that he should make a much more splendid Figure in re Contemta, that is non cupitâ, with that Fortune which he had not coveted nor ever-rated, than if he were in Possession of all Apulia, after the same manner that some rich Fellows possess their Estates, who do not use nor enjoy what they have. It is a Saying of the Stoicks, that a wise Man Possesses all things, and is Lord of all things, though he be Master of nothing, because he desires nothing, and wants nothing; here then Horace makes two Paradoxes, That which I have not I possess; and the Miser possesses not what he has: The last of these is often mentioned by other Authors. See Seneca Epist. 74. Id. Herc. Fur. 168. Paulinus in Natal. 19. where you will find an Account of those Poor rich Rogues who do not enjoy what they have.

(f) *Quicquid arat impiger Appulus.*] The Venetian Edition says *Impiger*, but the Lofcherian, non *piger*; whence the other Editions ever since took it; but all the Parchments belonging to me and to other Criticks say *impiger*, which by all means ought to stand. *Arat* in a *Cesura* has the last Syllable long, as we have already seen in several Instances, *Carm.* 1, 13. v. 6. *It.* 3, 8. v. 5.

(g) *Fulgentem imperio.*] All the Books extant do every where write *Fulgentum* with great Constancy and Assurance; and yet I cannot deny but *Fulgens imperio* is a very good Phrase; and for this see Tacitus Histor. 4. 42. Vopiscus in Probo. c. 2. Silius Ital. 13. And I must also freely confess, that *fallis*, which answers to λατρεῖν by a very elegant Gracism, has a very good right to govern an Accusative Case; *Fallit beator fulgentem.* See Lucan. 6, 68.

—Surgens operum
structura sefellit
Pompeium —
Unda Caledonios fallit turbata
Britannos.

Where *sefellit surgens Pompeium*, and *fallit turbata Britannos*, must be taken in the very same Sense and Construction with *Fallit sorte beator fulgentem* here in Horace. These Phrases would do very well if they were translated into Greek. The Diction therefore of this Passage is very good; but let us a little examine the Sense.

*Pura rivus aqua, silvaque jugerum
Pancorum, & segetis certa fructus mea
Fulgentem imperio fertilis
Africa
Fallit sorte beator.*

Here

Here the *Interpreters* have blunder'd most confoundedly, when by *Regem* they understand some one of the Kings in *Africa*, *Syphax*, I suppose, or *Bocchus*, or *Juba*; whereas no one of them was King of all *Africa*, but only a part of it; as, for Instance, *Numidia* or *Mauritania*. But now our Author means the *Proconsul* of *Africa*, a Roman Magistrate, who had all *Africa* for his Province: And he mentions *Africa* here more particularly, because, as *Cicero* tells us, it was the Capital and Head of all other Provinces. *Imperium* often stands for *Magistratus*, when apply'd to the *Pratorian* or *Consular* Dignity; and thus we may find it both in the Poets and Historians: Besides, the *Interpreters* know not what to make of *Sorte* in this place; but in this he alludes to the Roman Custom of distributing Provinces by Lot. See for this *Cicero* ad *Quintum Fratrem*. 1, 1. *Id.* pro *Ligario*. 8. *Suetonius* in *Vespasian*. 4. *Tacitus* *Agric.* 42. Hence *sors Asia*, *sors Macedonia*, *sors Provinciarum*, are Phrases that often occur. These Preliminaries being thus settled, the Sense that comes uppermost is this, *My Sabine Farm, which consists but of a few Acres, puts a Trick upon the Proconsul of Africa; who does not know that I am happier than he is.* How much does this bright Explanation exceed that dark Stuff which the *Interpreters* are

groping for here amidst Smoak and Obscurity? And yet after all I can never believe that it came from *Horace's* Hand, just as we now find it, or that it is worthy to be published thus under his Name. For observe now what we dislike in this Passage! *My Farm*, says our Author, and *my certain Crop of Corn are not known to the Proconsul of Africa; nor does he believe, that I am happier than he is, though he is possesst of the Government of all Africa, and I have nothing but my little Estate at Sabinum.* Say you so? On my Word, little *Horace*, I do not like you. For how could it be supposed, that the *Proconsul* of *Africa* should come to know any thing of your little Farm and Crop of Corn in the Valley of *Sabinum*? Or according to some *Interpreters*, how should *Regulus* After come to know of this, who was at that time passing his last Stage of Life beyond the *Garamantes*? Then what can be the meaning of *beatior*? Where is the Word, to which this Comparison agrees? Would you have *sorte* agree with *beatior*? There is no other Word that I know of to agree with it but this: So that by *Sorte Africa* you mean the Condition of the *Proconsul*; but then we can never understand all this Extrinsically, which ought to be expressed in more proper Terms, according to the Genius of the *Latin* Tongue. To be short, why should

should you not give your Consent to suppress one single Letter, or rather the Cap of a Letter, and then correct the place thus?

Pura rivus aqua, silvaque jugerum

Pancorum, & segetis certa fides mea

Fulgente imperio fertilis Africa

Fallit sorte beator.

See what a bright Sentence this is! It is not known, says Horace, that my small Fortune (for thus at full length it is *sors mea*) makes my Condition, much happier than that of the Proconsul of Africa; for this is a Secret to many. *Fallit* stands by it self absolutely, and signifies the same that *λαβειν* does in Greek, where it often occurs in this Sense. See *Epist.* 1, 18. *Fallentis semita vita*. See also *Fulgent imperio* in *Silius Ital.* 13. and *Seneca Troad.* 272. Either I am very much out, or this Emendation (non *fallit*) is apparently more bright and elegant than the *Vulgar Reading*.

(b) *Regnum Alyaticum.*] The Venetian and Loscherian Editions say *Alyatici*, whence all the other Editors ever since Published it after this very manner in their Books. Now if you should ask these Fellows who this same *Alyaticus* is, they'll tell you they mean *Crasus*, who is so called from *Alyattes* his Father; so that they make it a *Patroni-*

mick: I wonder how Men can delight in such Trifles! *Tannaquil Faber* had a much better Nose, and smelt a Rat here; for he very freely declares, that if Horace wrote after this manner, it is a *Mistake*; for he should have said *Alyatius*, this being the true *Patronymick*, as *Laertius* from *Laertes*; whereas *Alyaticus* is a *Possessive*. I cannot part with this acute Fellow without giving him his due Commendations; and yet in these few words he has been guilty of two Blunders: for *Laertius* is no *Patronymick*, like *Laertiades*, but a *Possessive*, as *Laertia Regna*, *Laertius Heros*. Thus *Priamides* and *Priamides* are *Patronymicks*, but *Priameus* is a *Possessive*, as *Priameia conjux*, *Priameia virgo*, *Priameia Sceptra*; thus *Semeleus*, *Thyoneus*, *Semeleia proles*, *Laomedontia pubes*, *Laomedontius heros*, and the like, which never stand alone without a *Noun Substantive*. I suppose I need not acquaint the Reader, that when *Diogenes* is called *Laertius*, this is no *Patronymick* from his Father *Laertes*, but a *Gentile Adjective*, from the Town *Laerte*. And thus *Alyattius* ought not to stand naked and alone; neither is *Alyaticus* a *Possessive*, as *Faber* imagines. Such barbarous stuff as this could only come from a *Monkish Transcriber*; for as from *Achilles* comes *αχιλλειος* *Achillius*, from *Orestes Crasus*, from *Bellerophon*

phantas. *Bellerophonæus*, and not *Achillicus*, *Oresticus*, *Bellerophonæus*; so from *Alyattes* comes *Alyattæus*, and not *Alyatticus*. After all, it is much better to take part with *Faber* in a small Mistake, than to do as others have done, and take part with a most senseless insipid *Lectio*. You would do very well to correct it in the following manner,

Quam si Mygdoniis regnum Alyattium.

We have seen a Quotation to this purpose, *Laertia regina*, Virgil *Æn.* 3, 272. See here what diligent Fellows your *Interpreters* are; for they do not so much as open their Mouths concerning the various *Lectio* in this Place; and yet I do not believe there is any one Book of tolerable standing which says *Alyatticus*. My *Leyden* Copy and one more say *Alyattis*, my

Græcian at first hand, *Alyattis*, my *Royal-Society* *Hallatis*, and my *Bodleian* *Aliattis*. To be short, do you correct it as fast as ever you can; thus,

*Quam si Mygdoniis regnum Alyattei
Campis continuem.*

Alyattei from *Alyattes*, is like *Ulyxæi* and *Achillei*. See *Epod.* 17. *Regnum Alyattei* answers to *Pompili regnum*. *Carm.* 1, 12, and to *Regnum Priami vetus*, *Carm.* 1, 15. See also *Serm.* 1, 6.

——— *Tulli atque ignobile regnum.*

Without all manner of doubt, either you must in this Place read *Alyattium* or *Alyattei*; you may take which of these two *Emendations* you please, it is all one to me, neither shall I concern my self about the matter.



O D E XVII. *Ad ÆLIUM LAMIAM.*

Æ LI, *vetusto nobilis ab Lamo,*
(Quando & priores hinc Lamias ferunt
Denominatos; & nepotum
Per memores genus omne (a) fastos)

(b) Auctore ab illo ducis originem,
Qui Formiarum mœnia dicitur
Princeps, & innantem (c) Marica
Litoribus tenuisse Livim

Latè tyrannus. cras foliis nemus
Multis, & algâ litus inutuli
Demissa tempestas ab Euro
Sternet; aqua nisi fallit augur

Annosa cornix. (d) dum potes, aridum
Compone lignum: cras genium mero
Curabis, & porco bimestri,
Cum famulis operum solutis.

Dr. B——'s NOTES. ODE 17.

(a) **F**astus.] Ever since the Days of Priscian there has been a Difference among the Books, some of which read *fastus*, and others, *fastos*. That *fastus*, says Priscian, p. 711, which comes from *fastidio*, is of the fourth Declension; but that *fastus* which is taken for *Annalis*, so called from the *Fasti* and *Nefasti* Dies, Holy-Days and Work-days, is most commonly of the second Declension, and sometimes of the fourth. See *Lucan.* 10.

Nec mens Eudoxi vincetur fastibus annus

And yet this is a Mistake, if we may believe Servius upon Virgil, Comment. Lib. 3, Tho' after all, most of the Old Books read it in this Manner. Ovid inscribes his Book, thus, Fastorum Libri; but in Horace I find two Lectiōs, fastus and fastos. Carm. 3.

Per memores genus omne fastos.
Where

ODE XVII. To ÆLIUS LAMIA.

FROM *Lamus* sprung, whose noble Blood
Has fill'd the long Records of Fame;
And on a numerous Race bestow'd
A generous Birth, and deathless Name;

To him your high Descent you owe
Who once possess'd the *Formian* Tow'rs,
And reign'd, where *Liris*' Waters flow
Along *Marica*'s fruitful Shores;

Lay in your Fuel, for the Crow
Forebodes a Day of Wind and Rain;
To Morrow's stormy Blasts shall strow
The Ground with Leaves, with Weeds the Main :

You and your Household, free from Care,
May then indulge your Souls in Wine;
With blazing Piles your Hearth prepare,
And feast upon the tender Swine.

Where some of the Books read
fastus. Thus far *Priscian*; It
is certain, that my old Books,
the *Gravian*, and *Queen's-Col-*
lege Copy at first Hand, say
fastus; but here some mo-
dern Men did it, and wrote
fastos: But now at *Carm.* 4,
14,

Per titulos memoresque fastos,

The *Queen's-College* Copy
plainly declares for *fastos*, and
it says the *Gravian* at first

Hand, but it is afterwards
alter'd to *fastus*. At present
it is impossible for us to
tell, which of these two *Le-*
tions came from *Horace's*
Pen, neither is it a Half-
penny Matter; if you please,
you may see what *Nick He-*
insius says to this upon *Cla-*
udian 4. Conf. Honor. v, 155.

(b) *Audare ab illo ducis a-*
riginem.] All the Books eve-
ry where extant, both *Editi-*
ons and *Manuscripts*, say *du-*
cis. It is a great while ago
that

that I foresaw we should correct it, and write: *ducit*, long before I read what *Daniel Heinsius* noted on this Place: It is, certain that about a hundred Years ago he mended this Passage; and yet none of the succeeding Editions ever thought fit to follow his *Emendation*, or so much as to mention it: If this be not a Misfortune, I know not what is; for this great Man has not made above two or three tolerable Conjectures in all *Horace*, in which Work the Muses do by no Means favour him, and yet this *Emendation* here, which is his best, cannot find so much as one Critick to give it a good Word: I suppose the Meaning of this is, because to our great Amazement he never gives the least Reason for any one of his Corrections. In Order therefore to supply his Place, we shall explain this Passage as well as we can; and we desire the Reader to take a View of the whole, as it now stands in the *vulgar Editions*.

Ælii, vetusto nobilis ab Lamo, Quando & priores hinc Lamias ferunt

Denominatos, & nepotum Per memores genus omne factos)

Auctore ab illo ducis originem,

Qui Formiarum mania dicitur Princeps, & innantem Mariæ

Litoribus tenuisse Lirin, Late tyrannus. Cras solium

Multis — Dum potes, aridum

Compono lignum; cras: ignium mero

Curabis. —

Here now, I beseech you, consider the Oeconomy of this Ode. You, says *Horace*, O *Ælius Lamia*, who take your Name from old *Lamus*; You, I say, derive your Original from that *Lamus*, who was King of *Formia*; To Morrow it will rain very hard, therefore now whilst you may, lay in your dry Fuel; for to Morrow you may be at *Leisura* to drink at home at your own House, because the Rain will not let you go abroad. Do you not observe here a very absurd and senseless Meaning, which intrudes itself into the very middle of the Sentence? Was *Lamia* to be told so roundly of his Nobility, and hit in the Teeth with a Story of his high Birth, only to introduce a trifling Matter about Wood and Fuel? as much as to say, O you, who are descended from ancient Kings, take care, I entreat you, to make a good Fire. Could we Moderns admire such a Complement as this, and take it to be fine and elegant; Fie, for Shame! How would *Horace* shake his Head at this, if he were now alive. Do you therefore readily embrace the *Lesson* of

Heinsius

Heinsius, which will give a new Light to the whole Passage, and a more beautiful Gloss to the Sense.

*Æli, vetusta nobilis ab Lami-
mo,*

*(Quando & priores hinc Lami-
as ferunt*

*Denominatos; & nepotum
Per memores genus omne
fastos*

*Andore ab illo ducit origi-
nem,*

*Qui formiarum mania dicitur
Princeps, & innatam Marica
Litoribus tenuisse Livin
Late tyrannus) cras foliis ne-
mus.*

Here you see *Genus omne* is the Nominative Case; and it follows, The Family of the Lamia, and all their Descendents according to the Register, for several Generations, derive their Original from that Lamus, who was the first King of Formia. Thus then we ought to construe the Place, *O Æliu* Lamia, says our Author, to Morrow there will be a Storm of Rain, therefore take care to have your dry Fuel ready, because you must spend the Day at home. Here you see the putrid Stuff is excluded; for that which relates to the Family and noble Birth of Lamia, is not brought in directly and bluntly, but only upon a Hint, by the *Ly*, and in a Parenthesis. In the mean time I freely resign to Heinsius all the Glory and Honour of this E-

mendation; perhaps I shall leave my self Renown enough by my other Performances; which will give me the Character of a Man, who has deserved very well at Horace's Hands.

(c) Et innatam Marica.]

I do not know what Heinsius means, when in both his Editions he orders us to read *Marica*, unless perhaps it be a Mistake of the Printer's, which escaped the Author's Correction. It is certain, that not only all the Books write it thus, but also we find it so in Servius upon Virgil, *Æn.* 7, 407. On the other Hand we say *Lirin*, and not *Lirin*, agreeable to all the Books, both Editions and Manuscripts; for in all Italian Names, they always conform to the Latin Termination; thus Virgil says, *Tiberim Faberimque.*

(d) Dum potes.] Three of my oldest Books, the Leyden, Gravian, and Queen's-College Copy, say at first Hand, *potis*, and not *potes*: Without doubt this Word was hammered out upon Horace's own Anvil, for by the Rarity of the Work it could never come from our Bungling Librarians. *Dum potes* answers to *ἄρτι ἔστιν, ἄρτι δυνατόν* is in the Greek. See *potis* in Virgil, *Æn.* 3, 670, and several times in Arnobius, as Lib. 1, 2, and 6. See the Interpreters upon Lucretius and Catullus.

ODE XVIII. *Ad FAUNUM;*

F Aune, Nympharum fugientum amator,
 Per meos fines & aprica rura
 Lenis incedas, abeasque parvis
 Æquus alumnis:

Si tener pleno cadit hadus armo;
 Larga nec defunt Veneris sodali
 Vina cratera; vetus ara multo
 Fumat odore.

Ludit herboſo pecus omne campo,
 Cum tibi Nona redeunt Decembres:
 Feſtus in pratis vacat otioſo
 (a) Cum bove pagus:

Inter audaces lupus errat agnos:
 Spargit agreſtes tibi ſilva frondes:
 Gaudet inviſam pepuliſſe foſſor.
 Ter peæ terram.



O D E XVIII. To FAUNUS.

GOD of the Woods, who loves to chace
 The *Naiads*, nimble as the Wind,
 Along my Fields propitious pass,
 And to my tender Flocks be kind;

Then every Year a wanton Kid,
 With Bowls of Love-inspiring Wine,
 Shall to your Sylvan God-head bleed,
 Whilst fragrant Smoak perfumes the Shrine;

Soon as *December* cools the Plains,
 My Cattle on soft Herbage browse;
 Nor Toil nor Care fatigues the Swains;
 The Bullocks from the Team are loose:

No rav'ning Wolves the Lambkins fright;
 The Leaves lye scatter'd through the Wood;
 The Rusticks in the Dance delight,
 And beat the Ground they lately plow'd.

(A) *C*UM BOVE PAGUS.] The Venetian Edition says, *Pagus*, but the *Loscherian*, *Pardus*.

*Festus in pratis vacat otioso
Cum bove pardus.*

Inter audaces lupus errat agnos.

It is Matter of great Wonderment that this same *Pardus* should range through all the Copies; thus my *Peterhouse*, *Royal-Society*, *Magdalen-College*, *Worcester*, *Battelian*, *Queen's-College* at second Hand, *Leyden* among the various Editions, *Gravian*, and *Colbertine* Copies, all say, *Pardus*. Do but observe here a *Monkish* Witticism, and take your Fill of laughing at it. Because in the following Lines something was said of the *Wolf's* wandring amongst the *Lambs*, therefore these arch-Rogues whipt down *Pardus* instead of *Pagus*, out of the sixth Verse of the eleventh Chapter in *Isaiah*, *The Wolf shall dwell with the Lamb, and the Leopard lie down with the Kid*. Alas a Day! Can you doubt but this Lesson was copy'd from the sacred Text? I wonder none of the *Interpreters* ever took Notice of this! But to be serious; though this Translation from holy Scripture be very senseless, and in some Measure prophane, yet it is strange to see how this Whim took, for so soon as ever it peep't abroad, all the *Parchments* caught at it, and, as you see, make much of it. But

'harkee! how came *Leopards* into *Italy*, which are only bred in *Asia* and *Africa*? Then how comes this *Leopard* to be Idle, out of Work, making merry and keeping *Hollyday*? Did the *Romans* use *Leopards* to till their Ground? *Festus Pagus* is therefore right, according to the old Copies. See *Ovid Fast.* 7, 667. By the way, we must not forget to inform our Readers, that the *Interpreters* are out here, when they construe *si a pro xovra* in common with every Sentence, as thus, *Be kind, O Faunus, Si huius, & vinum, & ara tibi adfunt, If I give you a Kid, and some Wine, and build you an Altar: And so far they are right; but then they go on, Si pecus ludit, if the Cattle play, Si Festus pagus est. Si lupus, Si Silva, si Fossor, and so on, which is foolish and stupid; for see what you'll make of it?*

Inter audaces lupus errat agnos.
Be kind, o Faunus, if I have deserved so much by my Piety; If I have sacrific'd to you; If the Wolf wanders among the Sheep, &c: What? with this part of Horace's Merit? No: But it was part of Faunus's Favours: Wherefore we ought to make a full Stop at fumus odore in the eighth Line, as it is in our Edition; and what follows relates to the Encomium upon Faunus, Tibi pecus ludit, Tu facis ut lupus erret, &c. See the very same Compliments at Ode, 1, 17.

NOTES

NOTES upon NOTES. ODE 18. 21

U^{nde in Italia Pavidus, qui} admits the *Lupus inter agnos.*
extra Africam Asiamque Can the Reader believe it to
non nascitur?] The Dr. will be a greater Miracle to trans-
 port Leopards from Africk to
 not allow of Leopards in I- Rome; or, to make Wolves
 taly because they are bred run up and down among the
 no where but in Asia and Lambs without hurting them?
 Africk; and yet he readily



O D E

O D E XIX. *Ad TELEPHUM.*

Quantum distet ab Inacho
 Codrus, pro patriâ non timidus mori,
 Narras, & genus Æaci,

Et pugnata sacro bella sub Ilio:

Quo Chium pretio cadum

Mercemur, quis aquam temperet ignibus;

(a) Quo prabente domum, & quotâ

Pelignis caream frigoribus, taces.

Da Luna properè nova,

Da noctis media, da, puer, auguris

Murena: tribus aut novem

(b) Miscentor cyathis pocula commodis.

Qui Musas amat impares,

Ternos ter cyathos attonitus petet

Vates: tres prohibet supra

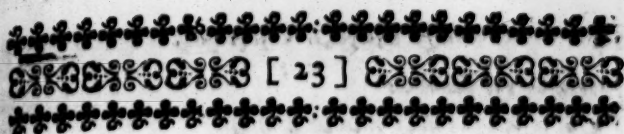
Rixarum metuens tangere Gratia,

(c) Nudis juncta sororibus.

Insanire juvat: cur Berecynthia

Cessant flamina tibia?

Cur pendet tacitâ fistula cum lyrâ?



O D E XIX. To TELEPHUS.

YOU to a Nicety can tell,
When *Codrus* for his Country fell,
How long before him was the Reign
Of *Inachus*, a mighty Man;
The Race of *Æacus* you know;
And when the *Greeks* laid *Ilium* low:
But never let us know the most,
A Pipe of *Chian* Wine will cost,
Where and at whose Expence we may
In Drinking pass the Night away,
Melt down the Frost, and warm the Snow,
And make the Wine the Rains out-flow;
These are important Truths indeed;
Come! put about the sprightly Red;
This Glass I drink to *Luna* bright,
This to the Goddess of the Night,
This to *Murena*: Let there be
A Glass for each in Company,
Not more than Nine, nor less than Three.
The Poet his old Toast shall chuse,
We'll bate him not a single *Muse*;
The *Graces* dancing Hand in Hand,
But Three full Bumpers can Command,
For they are Sober, Chast and Kind,
And not to drunken Frays inclin'd.

3

Now

Parcentes ego dexteris

Odi : sparge rosas : audiat invidus

Dementem strepitum Lycus,

(d) *Et vicina, seni non habilis Lyco.*

Spisâ te nitidum comâ,

Puro te similem, Telephe, vespero,

(e) *Tempestiva petit Chloe :*

Me lentus Glycera torret amor mea.



The ODES of HORACE.

29

Now let us Revel in our Wine,
And let the warbling Pipe begin;
The Pipe and Lyre shall both come down,
And Roses the rich Pavement crown;
I hate to have it meanly done.

Let *Lycus* at next Door, and she
Who ill deserves such Sots as he,
Listen with Envy to the Noise,
And languish to partake our Joys.
Thee, *Telephus*, whose Golden Hair
And Looks out-shine the Evening Star,
Chloe, just ripe for Man, admires;
Me *Glycera's* bright Beauty fires.



C

(a) *Quo*

(a) *Q*UO præsente domum
 & quotâ.] Quota is
 to be found in all the Books,
 both Manuscripts and Editions,
 neither must it be thrust out
 of this Place. Quotâ horâ
 ad cenam veniam? At what
 Hour shall I come to Supper,
 the eighth, the ninth Hour,
 or when? See Juvenal 1, 49.
 where he speaks of the eighth
 Hour, and see our Author
 Epist. 1, 7, where he speaks
 of the ninth. We might very
 conveniently read Quotus, if
 the Manuscripts would give us
 leave. See for this Epist. 1,
 5. Martial 14, 215.

(b) Miscentor Cyathu.] Nick
 Heinſius nickt this Passage,
 and took it in the right Sense,
 when in the Margin of his Book
 he ſays, read Miscentor. But
 this was no more than what
 Janus Rutgersius, a very Inge-
 nious Fellow, had discovered
 before him. See his *Lectio*
Venusin. ca. 6. and yet our
 stupid Moderns had rather
 feed upon Acrons, than ac-
 cept of ſuch noble Fruit as
 this is. I would have you
 therefore take a view of the
 whole Passage.

Da Luna propere nova,

Da noctis media, da, puer,
anguribus

Murena: tribus aut novem
Miscentor cyathis pocula com-
modis.

Here, you ſee, he orders e-
 very thing by the Word of
 Command, *Da, Da, Da,*

Give, Give, Give; Miscentor
minge, as if he were *Mis-*
demo, or as *Plautus* has it, *The*
Captain of the Revels. We are
 led into this Interpretation by
 the Glossary upon the *Bat-*
lian Copy, where he explains
Miscentur by *Propinentur*. It
 is certain, that the *Waiter*
 durst not have fill'd our three
 or nine Glasses, unless he had
 been Commanded. It is all
 very well done of *Ruggerius*
 to construe *Cyathis commodis*
 thus, full Glasses: Only you
 must have a Care how you
 understand *Material Glasses*,
 the word *Cyathis*, for this
 would make downright Non-
 ſence of the place; *Cyathus*
 in this place signifies a *Me-*
asure, and not a *Glass* or *Cup*,
 as you will frequently find in
 the *Greek* and *Latin* Writers,
 especially those who treat of
 Physick. Our Author's Mean-
 ing is this, *Let there be three*
or nine Glasses filled, each hold-
ing a Cyathus, in the which
three or nine Cyathi: I'll give
it you in Greek, χαρπυιων
τρεῖς ἢ εννία ποταβους, so that
 the honest Toper may take
 each of them off at a Draught.
 Some there are of the Vulgar
 who fancy that when the
Cyathus was taken off many
 times, the Company became
 up and drank no more; but
 this is a fatal Mistake; for
 our Author tells us at *Odyss.*
 8, that they were at that
 time to take off above a hun-
 dred *Cyathi*: Nay, we find
 Ovid in *Fast*, which Passage

have mentioned in the preceding Quotation, that they drank three hundred and more. After all the *Magdalen-College* Copy says very well,

Murena: aut tribus aut novem.

Thus in the next Ode, we read,

*Qualis aut Nireus fuit, aut
agnosâ
Raptus ab Idâ.*

There are other Passages up and down of the same sort. Where there are two *auts*, the first is frequently omitted by the *Librarians*, where-ever the Author's measure will suffer it, as I shall make appear in its proper place. You must, says *Horace*, take off as one Draught either three or nine Glasses, which you please; as for you *Piety*, who are the *Muses* humble servants, I suppose, you will call for your full nine; but others perhaps may be contented with three according to the number of the *Graces*. *Ausonius* in his *Præfat. ad Græph.* has said a thing which is well worth repeating in this place, Going upon an Expedition, which you know is a time of Licentiousness among the Soldiers, I invited them to my Table: We did not Drink according to *Rubricius's* method, or the Grecian manner of Tipling, but according to the Precedent set us by *Horace*, when he Toasts the Goddess: Midnight, the New Moon and *Murena* the Augur, and says,

Ternos ter cyathos attonitus petit vates.

(c) *Nudis juncta sororibus.*
All the Books that ever came to my Knowledge, both Manuscripts and Editions, say, *Juncta*; and yet *Theodore Marcellinus* says, we had better read according to the *Parchments* thus,

Nudis vincta sororibus.

For *Vinculum* is the same as *Nodus*, the Girdle of the *Graces*. See *Carm.* 27.

Segnesque nodum solvere Gratia.

Here I am desperately afraid, that this honest Fellow only fancied to himself that he found this *Lesson* in the *Parchments*, because he had a mind to find it there. But suppose it were true, that some one of the Copies might say *Vincta*, for such a Blunder might easily happen, where the Words are so very much alike in Manuscripts, yet still it is a senseless *Lesson*, and the Argument of *Marcellinus* thereupon as heavy as Lead: For *Junctus nodo & vinculo*, tied together by a Girdle or a String, is as common a Phrase as *vinctus nodo & vinculo*. For this see *Pliny Hist.* 11, 67. *Plin. Al. Epist.* 12, 11. Thus we often read of *jungi & copulari*, joined and coupled in *Cicero* and others. *Juncta*, is therefore very right. See *Carm.* 1.

Iunctæque Nymphis Gratæ decen-

(d) *Et vicina seni non habilis Lycus.*] The Blandinian Copy belonging to *Crugnius*, which is the oldest of all the Copies, says *Habili*; but the other Books and the old Editions say *Habilis*. This same *Habili* was mightily fancied by the Sagacious *Ruggerius*, as much as to say, *That Lycus was not fit for such a Wife, he being an old Fellow, and she a young Woman.* Now tho' we cannot deny that *Habili* is a Relative Word, and as it were Reciprocal; yet that thing of the two is most commonly called *inhabile*, unfit, by whose means or whose Fault it is, that the mutual *Hability* or *Fitness* is spoiled; since then the Age and Infirmities of *Lycus* were the Reason that he and his Wife prov'd but a very indifferent Couple, we must not say, *That she was unfit for him*, but *he unfit for her*; and therefore *non habilis* must stand. See *non habilis* in *Virgil Georg. 3, 62.* *Non habilis exathis*, that is, spoiled, corrupted, and therefore not fit. *Martial. 13, 19.* *Noluerint habiles esse viris*, that is, because of their Nastiness. *Ovid Amor. 1, 8.* *Valer. Flaccus. 7, 231.*

Fas mihi non habiles, fas et tibi lingere Colchos.

Non habiles, that is, by being a barbarous People, and an ill Air or Climate, and so not ha-

bitable by us. But now because the most renown'd *Nick Heinsius* reads *stabiles* and not *habiles*, as well in this place from *Valerius Flaccus*, as in that other from *Ovid*, it will not be amiss to survey the whole Passage; in which *Circus*, or rather *Venus* in *Circus*'s Shape, persuades *Medea* to leave *Colchos*.

Omnibus hunc patius communem animantibus orbem, Communus et crede deos: per triam inde vocato, Quæ redis itque dies; non mihi nata malignis Lusit hoc crudo semper sæ frigore messis: Fas mihi non stabiles sæ et tibi lingere Colchos.

Thus we find it in the last Edition published by *Heinsius*; but he is a heedless unlucky Fellow for his Pains; for what has *Messis* to do with *Medea* and *Circus*? Were their Husbands Farmers, that they should talk of Harvest? Then what has *Messis* to do with *Frigore*? *Messis* and *Frigus* are directly contrary to one another.

Ante focum, si frigus erit, hæc messis, in umbrâ.

Then besides, those Words, *Lusit, crudo, stabiles*, have no other Foundation but only Conjecture; I would mend the Place thus out of the Various Readings of those very Books

Books which *Heinsius* gives us an account of,

— *Nec nos, ô nata, malignus
Cluserit Arctoo semper sub fri-
gore Phasis:*

*Fas mihi non habiles, fas &
tibi linguere Colchos.*

How apparently bright is this Passage thus corrected! *Circe* makes this Speech to *Medea*, as being the Sister of *Aetas*, *Medea's* Father, whence a little after, at Verse 242, *Medea* calls her, Mother; O Daughter, says she, you may call every Country your own; and therefore this same Odious nig-gardly *Phasis* shall never coop us up here; we will pack up our *Arms*, and be gone into another more hospitable Region, more commodious and fit for us. Here you see, we have not altogether trusted to our Parts and Ingenuity, unless only by Writing *Arctoo* instead of *hoc uno*, which is to be found in some of the Manuscripts. See *Arctoum Frigus*, the Cold North, in *Lucan.* 10. 250. *Id.* 8, 363. But now if you had rather retain *hoc uno*, then you must mend the Verse thus,

*Cluserit hoc uno semper sub
cardine Phasis.*

See *Sub Cardine*, in *Ovid Pont.* 2. 10. *Silius* 4. If you please, you may read *hoc mundi* instead of *hoc uno*. But all this is only by the by; let us now return to our Author,

where although it be true, as I have told you, and a common Expression, that we call that thing of the two *inhabile* or unfit, whose chief Fault it is, that it is so unfit, yet in this Passage,

Et vicina seni non habili Lyco,

It very unluckily happens, that *vicina* does by no means signify a Wife, upon which Supposition the Emendation of *Ruggerius* is grounded. It is true, he pretends to take refuge in a Quotation from *Juvenal.* Sat. 6, 509, where he speaks of a bad Wife.

*Nulla viri cura interea, nec
mentio fiet*

*Damnorum, vivit tanquam
vicina marito.*

But grant me thy Patience, thou very smart Fellow! if a Wife, who neglects her Family Concerns, may be properly called *tanquam vicina*, only a sort of a Neighbour to her Husband, will *vicina* therefore signify a Wife absolutely taken, and when it stands alone? What if you had used some such Expression, and had said *tanquam Vipera vel Canis*, such a Wife is a Bitch or a Viper, will therefore Wife, Bitch, and Viper, come to be Syn nimous Terms? After all, *vicina* here in *Horace* signifies *Vicina nobis*, next Door to us, and so near as to hear the Noise we make, *Streptum audiat*; and when he adds *non habi-*

a billis seni Lyco, not fit to live with him; hence we gather at last, that she is his Wife. The Lesson therefore which is to be found in almost all the Books, is right.

Et vicina, seni non habilis Lyco.

Non habilis, that is, not fit, not agreeable to him, no good Match, for as I have observed in Relatives, the Signification is Reciprocal, If Lycus was not well match'd with his Wife, his Wife could nor be well matched with him. You may also explain non habilis by non tractabilis, intractable, or who will not be govern'd by an old Sapless Fumbler. There is a Greek Proverb which says, A young Woman married to an old Man is more his Governess than his Wife. See non habilis gubernaculo, ungovernable, in Paterculus. 2. 113. Moreover Acron, whom Rutgersius endeavours to draw over to his Party, takes up with a very notorious Falshood; for, says he, Our Author means a Woman who is married to an unfit Husband; and because he calls him Inhabilem, Unfit, this proves his Jealousie. Instead of Inhabilem, the Acron belonging to Cruquius, and the Manuscript in the Royal Society Library say, Invidum:

But then the very Run and Order of the Verse require, that we should read *Inhabilis* instead of *Inhabili*.

(c) *Tempestiva petis Chloë.* Both the Venetian and Lesharian Editions say *Chloë*, whence the Modern Editors have taken it; and yet the better part of the Parchments say *Rhoda*, and not *Chloë*: Among mine, the Leyden, Queen's College, Peter-hous, Royal-Society, Worcester and Colbertine Copies, with some of Lambin's say, *Rhoda*, which without doubt is the true Reading; for how could out Numskul Librarians blunder upon this Name? As for *Chloë*, this Name was transported hither from *Ode* 1, 23. It. 3, 7. & 9, 26. but *Rhode* was what those Puppies could give no Account of; and yet *Rhode* often occurs as the Name of a Libertine. See the *Marmora Felsina*, p. 415. D. M. T. OCTAVIUS. THALLUS. ET. VIBIA. RHODE. Gruter. p. 716; 6. ULPIA. RHODE. Id. p. 475. 5. TITIA. RHOPE. MATTER. where mend the place, and read RHODE. See *Act. Apostol.* 12, 23. See also *Menander*, where you will find *Rhode*.



CENTUM cyathi deplendi e-
rant.] The Dr. in this
Place gives us a very full and
exact Account of the *Primi-*
mitive and *Classical* Method
of *Drinking*, which he takes
a great deal of Pains to im-
prove and enlarge, much to
the Advantage of the honest
Toppers of that Age. He lets
us know, that *Cyathus* does
not signifie a *Material Glass*.
(which, I presume, is no ve-
ry extraordinary Discovery,
because there is no great fear
of the Reader, that he should
think the *Romans* drank off
the Glasses, instead of the Li-
quor that was in them) but
he tells us, *It is a Measure*,
and contains as much as a Man
can take down at a *Breath*:
Of which Glasses, says he,
Each Man in the Company often
Drank a Hundred; and some-
times three Hundred and more;
and this he proves by several
Learned Quotations. Now if
all his Account be True, let
us see what this *Cyathus* may
reasonably amount to in the
Modern Computation. I
suppose the modestest Toper
will not deny, but that a Man
may easily take down Half a

Pint at a Breath, *Winchester*
Measure; and I know there are
some, who will complain of this
Standard: So that according
to this Computation, if *Horace*
and every one of his Friends,
or any other Sert of *Romans*,
did at a Sitting take off three
Hundred *Cyathi*, which the Dr.
positively affirms; it must be
a Demonstration, That they
drank each Man to his share
Seventy five Bottles, full Mea-
sure. I protest, a very smart
Performance! and much to
the Dishonour of the Moderns,
who can never think of at-
taining to this bright Exam-
ple, which *Horace* and Dr. B.
have set them. I have seen
a famous Icon or Numisma of
Horace, published by a very
Ingenious Modern from the
Rarities of *Trinity College But-*
tery, according to which the
Demenstions of his Belly are
very surprizing, as may be
seen by the Copy; but if he
were such a Toper as the Dr.
represents him, I cannot but
think he is fallen away, and
that he has not mended his
Commons by his Removal from
Rome to *Cambridge*.





ODE XX. *Ad PYRRHUM.*

(a) **N**ON vides quanto moveas periclo,
Pyrre, Getula catulos leana?

(b) Dura post paullo fugies inaudax
Prælia raptor:

Cum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi præda cedat
Major, an illi.

Interim, dum tu celeres sagittas
Promis, hac dentes acuit timendos,
Arbiter pugna posuisse nudo
Sub pede palmam

Fertur, & leni recreare vento
Sparsum odoratis humerum capillis:
Qualis aut Nirens fuit, aut aquosâ
Raptus ab Idæ.



ODE XX. TO PYRRHUS.

WOULD you a Lover and his Nymph divide?

As well you might attempt a Lyon's Den,
And seize his Whelps, in some wild Forest hid;
You dare not stand the Fight, but must escape unseen.

The Savage She through Crowds of Hunters goes;
Searching for what she loves with curious Eyes;
And only hopes to meet amidst her Foes
You, who avoid her Rage, and should dispute the
Prize.

She grinds her Teeth, and glows with Martial
Flame;

You aim your pointed Darts with wondrous
Skill:

Thus you contend, and thus the jealous Dame;
Nearchus holds the Palm, and gives it where he will.

Proud of his Charms, the gay, the careless Boy
Tosses his fragrant Locks, with such a Look
As *Nireus* had, or the young Prince of *Troy*,
Whom *Jove*, by Passion urg'd, from watry *Ida* took.

(a) *Non*

(a) **N**ON *vides quanto moveas periclo.*] Here the Interpreters say not a word; but my Bodleian Copy instead of *Periclo*, reads, *Tumultu*; and so we find it among the various Lessons in the Leyden Copy, and in the Queen's College and Colbertine. So Harry Stephens found it in one of his Books, of which he gives us notice in the *Praeface*. Both these Lessons are good. *Quanto tumultu moveas*, that is, *What a Potter you make by stirring*. For this *Carmin.* 3, 27.

Sed vides quanto trepidet tumultu

Pronus Orion,

Where, you see, the Expressions answer to one another, and are as like as Twins. But I have a very shrewd Suspicion, that *tumultu* was transplanted from this last quoted Passage into the present *Ode*, by some Blockhead, who was more elaborate than he should be. I will not therefore make

any Alteration: for *Diomedes*, p. 424, reads, *Periclo*.

(b) *Dura post paullo.*] The old Venetian and Lofcherian Editions say, *Post paulum*, and not *Post paullo*. And thus I find it in my *Grævian*, *Galean*, and *Magdalen College* Copy. But the vulgar Reading, as we now find it, is Right. Our Author has express'd himself twice or thrice after this manner; and so did *Salust*, *Cæsar*, *Tacitus*, and some others. See *Gronovius* upon *Livy*, 22, 60. Moreover we cannot but take notice, that the *Fourteenth Verse*, which runs thus,

Sparsum odoratis humerum capillis,

was copy'd by *Ovid*, who stole it from *Horace* and made it his own. See *Faſtor.* 2, 309.

Ibas odoratis humeros perfusa capillis

Maonis, aurato conspicienda sinu,

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To be Continued.

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Q. Horatii Flacci

O D A R U M.

L I B. III.

O D E XXI.



*Nata mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam, & insanos amores,
Seu facilem, pia testa, somnum:*

(a) *Quocunque lectum nomine Massicum
Servas, moveri digna bono die;
Descende, Corvino jubente,
Promere languidiora vina.*

Non



THE
O D E S
O F
H O R A C E.

BOOK III.

O D E XXI.



O U, my good Cask ! are of a Date
With Consul *Mamlius* and with
me,
Produce your Charge, whate'er
it be,

Or Love, or Strife, or loud Debate,
Or gentle Sleep, or Wit serenely Free.

On such a Day, for such a Friend,
With *Maffick* Juice our Souls refine;
Whatever *Bacchus* may design,
Corvinus bids the Stream descend;
Corvinus loves to mix Philosophy and Wine.

Non ille, quanquam Socraticis madet
Sermonibus, (b) te negligit horridus.

Narratur & prisca Catonis
(c) Sape mero incaluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro: tu sapientium
Curas & arcanum jocosum
Consilium retegis Lyao:

Tu spem reducis mentibus anxiiis,
Viresque; & addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.

Te Liber, & si lasa aderis, Venus,
Segnesque nodum solvere Gratia,
Virvaque producent lucerna,
Dum rediens fugat astra Phœbus.



Wine kept old *Cato's* Virtue warm;
 This whets the Dull, and Wit inspires;
 The Grave with sprightly Vigour fires,
 And by a never-failing Charm,
 Unlocks the Mind, and all its gay Desires.

Wine with fresh Hope the Coward cheers;
 Revives the Wretched and Undone,
 And makes the Slave his Lord disown:
 What Wretch, when arm'd by *Bacchus*, fears
 To meet a Warrior's Arm, or stand a Tyrant's Frown?

Let *Venus*, and the God of Wine,
 And every *Grace*, too strictly Chast,
 Come, if they please, and crown the Feast:
 Our Torches and our Souls shall shine,
 Till we outface the *Sun*, when rising from the East.



(a) *Quocumque lectum nomine Massicum.* There is scarce any one Passage in *Horace*, in which the *Interpreters* have proved themselves to be more notorious Dunces and Block-heads. Let us examine the Sense of the Place as it lies.

O nata mecum Consule Manlio

Where in very elegant Expressions he lets us know, that the Wine, which he was then about to Drink, came from the Press and was cask'd the same Year that *Manlius Torquatus* was Consul, in which Year *Horace* was born: For it was customary to buy up and to drink upon an high Festival or remarkable Day, the very same Wine which was of the Year with the Person who was to drink it; for this see *Epod. 13.* Now it follows,

*Sen tu querelas, siue geris jocos,
Sen rixam & insanos amores,
Sen facilem, pia testa, som-
num.*

All this is clear enough, if we could but tell the Meaning of *Pia testa*; for why should he call it *Pia*, Godly, when perchance it might, as he says, occasion a *Dispute*, or a *Fray*? And yet those easie Fellows the *Interpreters* could patiently endure this, and let it pass. Do you con-

strue the words as if they were Pointed thus,

Sen facilem pia, testa, somnum.

For the word *Pia* is not to be taken so as if it were annex'd to all the Conditions, but we must restrain it only to the Last, as if he had said, *You are a good Hog'shead if you tell me to sleep, but a Bad one if you occasion Strife and Quarrelling.* And then it follows,

*Quocumque lectum nomine Massicum
Servas, moveri digna bene dicitur.*

That is, as the Moderns interpret it, *Whatever Year you were cask'd, or whatever Consul's Name you bear.* What's this? What do I hear? Had he not said just before,

O Nata mecum Consule Manlio

How comes he to say then in this Place, *Quocumque Consule nata*? What senseless inconsistent Stuff is this? But, say they, *By this he seems to correct a Mistake, for he had been too hasty in saying, that the Hog'shead was cask'd in the Consulship of Manlius.* I wish those Puppies would correct their own Mistakes, and not make such lame Excuses for *Horace*. It is certain, that the most renowned *Dacier* could not away with this; and yet he himself, with that

acute

acute Noddle of his, makes very good Sport for us, when he supposes, that the first Passage refers to the Vessel, and the last to the Wine, so that the Hoghead was indeed made by the Potter in the Consulship of *Mantius*, but the Wine was put into it, when somebody else, I know not who, was Consul. But, I beseech you! was the Cask such a valuable thing without the Wine, that particular Care was to be taken to let us know what Year it was made? We are sure, that the Age of the Wine, and not of the Cask, was wont to be inscribed upon it; so says *Galen* quoted by *Marcilius* upon this very Occasion. Besides, they always put new Wine into new Vessels, so that it would be Foolish to give the Cask one Date, and the Wine another. If it were otherwise, how came *Horace* to know the Age of his Cask so exactly? How much better does *Acron* the *Scholiast* come off here, if our Interpreters would have hearken'd to him? *Quocumque nomine*, that is, according to the preceding Conditions, whether you produce Merryment, Quarrelling, &c. This is very Right, and thus we must continue the words, or they can have no Meaning at all. For *Horace* had said, O my Cask! whether you hold Quarrels, Feasts, Love, or Sleep in your Inside. And then he adds, For which

preserve your *Mallick Wine*, I must tap you, because being so valuable, you are fit to be Drunk upon such a high Festival as this, *Quocumque nomine*, that is, Upon either of these Conditions, or, Whatever Title you bear. *Et nomine* is a common Phrase. See *Tacitus Annal.* 14. 59. *Suetonius* in *Galbâ* 16. But I must own, that these Instances are not directly Paralell to the present Case in *Horace*, neither can I remember that ever I met with any thing which is directly Pat to the Purpose. For as for that in *Catullus*, *Epi.* 35. To *Diana*,

*Sic quocumque placet tibi
Sancta nomine.*

It is to be understood in the Literal obvious Sense. Whatever Name you had rather go by, whether *Lucina*, *Trivia* or *Luna*. But whatever becomes of this Expression in *Horace*, whether it stands or falls, it is very certain it can have no other Meaning than that which *Acron* has put upon it. If you would take any Alteration made here, I have one ready at Hand for you; and as I think a pretty one; for as *Dacier* observes, *Horace* here addresses himself to his Cask, as if it were a Goddess, and says, Whether you bring with you Jest or Earnest, or any thing else. What therefore follows I would alter thus, with no great Damage to the Words, but much

to the Advantage of the Sense,

*Quocunque fatum numine
Massicum*

Servas, moveri digna bono die.

Quocunque numine fatum, that is, *Whatever Pow'r you carry in your Inside, whether a Quarrelsome or a Loving one.* I am strangely out, or This is a just Metaphor, and very much like the bold *Genius* of *Horace*; and yet I verily believe, there are but few Criticks who will admit it, because it is no better than a *Conjecture*; but if they could have found it in any of the *Manuscripts*, O how much would they have applauded it!

(b) *Te negligit borridus.*

The Editions, and most of the Books, say, *Negleget*; But my old *Leyden* and *Peterhouse* Copies write *Neglegit*. Though there is no great Difference between them, yet I should rather think this last was the Hand-writing of *Horace*. *Non negligit te Corvinus*, that is, *It is not his way to neglect you, but he will sometimes wet his Genius in good Wine.* Hence he excuses him, because *Cato Censor* did the same. But you will ask, how could he neglect, or accustom himself to neglect, a Hogthead, which he had never seen? But this is a Trifle; for *Horace* now begins to speak of his Hogthead, as if he were treating of Wine in general; *Ton*, says he, *Admoues lene tormentum*; he does not say, *Admouebis*; *Tu retegis*

curas Sapientium; *Tu reducis*, &c. *Tu addis*; they are all in the *Present Tense*; For why? were the *anxii & pauperes*, those Poor wretched *Rogues* invited to Sup with *Horace*, in order to wash away their Troubles and Misfortunes with some of his Wine out of this very Hogthead? You cannot offer to say any such thing; wherefore as I have already observed, *Horace* does no longer speak of this single Hogthead, but of Wine in general; and the not observing this gave an Opportunity to the Rascally *Librarians* to corrupt the whole Passage.

(c) *Sape mero caluisse virtus.*

The old Editions say *caluisse*, and so, I take it, do all the *Parchments*. The Reading is indeed tolerable. See *Ovid* 3, 531. *Statius Theb.* 5, 263. Where you will find *calere vino*, and yet by a Conjecture of my own, I had mended it and wrote *incaluisse*, after which I found the Passage cited in the very same manner by *Marinus Victorinus*. p. 2606.

*Narratur & prisce Catonis
Sape mero incaluisse virtus.*

This is much better than *caluisse*; for it not only makes the Verse sound sweeter, but also agrees much better with the Purity of the *Latin Tongue*. See this Phrase in *Livy*. 1, 57. *Id.* 39, 42. *Tacitus Ann.* 11, 37. *Idem Histor.* 4, 29. *Curtius* 5, 22. *Martial.* 4, 66. Besides this, be pleas'd to consider if we read *caluisse*, we must make

make *Virtus Catonis*, a *Periphrasis* for *Cato* himself; and then *Horace's* Meaning is no more than this, *That Cato did ever now and then Drink hard*; whereas the other Reading makes the Sentence finer and nobler, and signifies, *That his Virtue grew warm or was excited and augmented*; and by this he does more Honour both to *Cato* and the Wine too. For this Phrase see *Lucan.* 6, 240. *Ovid. Pont.* 3, 4. Moreover what follows,

Tu lene tormentum ingenio admoves

Plerumque duro,

Is by some *Interpreters* supposed to hint at *Cato* and those rigid Philosophical Fellows, whose rough unpolish'd Tempers Wine would soften and make pliable. Neither do I contradict this; for I believe *Horace* might mean as much; in truth Wine will do all this; and thus *Terence* uses *ingenium durum* in this very Sense. See *Phorm.* 2. The contrary to this is *ingenium lene*; for which see *Heamton.* 1, 1. And yet there may be another Meaning to these words, by considering them without any Regard to the *Cato's*, but as they respect *Horace* and the Fraternity of the Poets: For an Orator or Poet is said to be *Ingenio duro*, who has a thick Skull, a dry Vein, and who is not Copious, a Master of Invention, or, as we say in Greek, *ὑπερπαιδὸς*. See this Phrase in *Seneca. Epist.* 58. where he proves that *τὸ δὲ* cannot be

translated into Latin. Thus *Dura Memoria*, a Fellow of a hard Memory, is a Phrase of much the same Nature. See for this *Quintil. Institut.* 12, 2. Thus *Horace*, speaking of *Lucilius*, says *Dura Natura. Serm.* 1, 10. Our Author therefore lets us know, that such a one's Parts, though dull, dry and heavy, are made quick, flowing and copious by a good Infusion of Wine. This is that *Lene Tormentum* which opens and loosens all the Obstructions of Wit. See *Ovid Metam.* 7, 432. See also *Horace. Epist.* 1, 19. It is worth our while here to insert the Words of *Macenas*, from a Piece of his, intitled *Symposium*, quoted by *Servius* upon *Virgil. Æn.* 8, 310. The Physicians tell us, that Wine gives a new and nimbler Motion to the Eyes; This was observ'd by *Macenas* at a merry Meeting, where *Horace* and *Virgil* were present, when in the Person of *Messalla*, speaking of Wine, he tells us, aut id in vinor (where says he, Perhaps we ought to read, Id &c in vino est.) This also is a good Effect of Wine, that it enlivens the Eyes, makes every thing look Beautiful, and renews the Flower of Youth. This Passage I mention the rather, because our Author and *Virgil* are mentioned in it, and because it escaped the diligent Eye and Notice of the most accurate *Meibomius* in his *Life of Macenas*.

O D E XXII. *Ad DIANAM.*

Montium custos nemorumque, Virgo,
Qua laborantes utero puellas
Ter vocata audis, adimisque leto,
Divæ triformis;

Imminens villa tua pinus esto,
Quam per exactos ego latus annos,
Verris obliquum meditantis ictum
Sanguine donem.



ODE XXII. TO DIANA.

QUEEN of the Mountains and the Groves!
 Whose Hand the Teeming Pain removes;
 Whose Aid the Sick and Weak implore,
 And thrice invoke thy Threefold Pow'r;

To thee I dedicate the Pine,
 That shades my Farm; a tender Swine,
 Who whets his Tusks and threatens War,
 Shall Crown thy Altar once a Year.





ODE XXIII. *Ad PHIDYLEN.*

CÆLO supinas si tuleris manus,
Nascente Lunâ, rustica Phidyle;
Si thure placaris & hornâ
Frugè Lares, avidâque porcâ;

Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Rubiginem, aut dulces alumni
Pomifero grave tempus anno.

Nam, qua nivali pascitur Algidò
Devota quercus inter & ilices,
Aut crescit Albanis in herbis,
Victima (a) pontificum securim

Cervice tinget: te nihil attinet
Tentare multâ cade bidentium,
Parvos corantem marino
Rore Deos, fragilique myrto.

Immunis aram si tetigit manus;
Non sumtuosa blandior hostia
(b) Mollivit aversos Penates,
Farre pio, & saliente micâ.



O D E XXIII. To PHIDYLE.

I F once a Month to Heav'n you pray
 With lifted Hands, and on the Shrine
 Your this Year's Fruits and Incense lay,
 And sacrifice a greedy Swine ;

The Gods from Storms shall save your Vines,
 Nor shall your blighted Harvest fail ;
 And as the sickly Year declines,
 Your Children shall be strong and hail.

Let the devoted Herds, that feed
 On *Algidum* o'er-grown with Wood,
 Or those from rich *Albania*, bleed,
 And paint the Pontiff's Axe with Blood :

The Gods require no Herds from you,
 No rich Oblations, not your own ;
 Give 'em, what from a Swain is due,
 A Rosemary or Myrtle Crown.

Bring but a little homely Cake,
 With Hands that know no guilty Stain,
 The Gods that humble Gift will take,
 When *Hecatombs* are kill'd in vain.

(a) Pon-

(a) *Pontificum secures.*] A Copy belonging to *Pulmannus*, and another belonging to *Gifanius*, say, *Securim*. See *Gifan. Index* in *Lucret*, v, *Tingvere*. Thus I find it in my *Gravian, Queen's College*, and at first Hand in my *Magdalen College Copy*. This is very much to my Mind, though it were only for the sake of an *Euphony*, and to avoid making three successive Lines end all in *S, Ilices, herbis, secures*, a Fault that our Author very carefully avoids. It is true, *Prudentius* in his *Apoth.* 461, says thus,

*Pontificum festis ferienda securibus illic
Agmina vaccarum steterant.*

But then, there were more Cows than one there, where as here we find *viclima* in the single Number. See *Virgil, Æn.* 2, 223.

(b) *Mollibit aversos penates.*] The *Loscherian Edition* does indeed say *mollibit*, and hence the Modern Editions took it; thus say most of the Books, as two belonging to *Bersmannus*, three to *Cruguius*, one to *Pulmannus*, and one to *Gifanius*, and among mine, the *Magdalen-College*, and at first Hand the *Queen's-College*, and the Manuscript *A cro*. It is certain, that not one Author of that Age ever made the future Tenses of the fourth Conjugation to end

in *Ito*. Whereas if any such Instance had come from *Hece*, some of the old *Grammarians* would, without Doubt, have taken notice of it; but not a Man of them open his Mouth upon this Occasion; whence it is plain, that they found *mollivit* in their Books. Moreover this is not only good *Latin*, but the very Meaning of the Place requires it should be so.

*Immunis aram si tetigit manus,
Non sumtuosa blandior bestia
Mollivit aversos penates,
Farre pio & falcem micā.*

Where the *Praterperfect Tense* is put to signify the *Present Time*, or rather all succeeding Time, of which you may find Instances to this Purpose from the *Greek* and *Latin Authors*. See *Carm.* 3, 29.

*Plerumque grata divitibus vici,
Mundaque parvo sub lare parvorum*

*Canis sine aulais & ostro
Solicitam explicuere Frontem.*

This, say I, signifies all succeeding Time; as if he had said, *Explicant, explicuerunt, explicabunt*, or as *Fryer Bacon's* head has it, *Time is; Time was; and Time's to come*. See also *Epist.* 1, 2.

*Non domus aut fundus, non
aris aceruus & auri
Agrotos domini deduxit cor-
poris fibres.*

The same Expression is to be met with in other Places; the Books are full of it; but let it suffice that we have given the Reader Warning of it once for all. This therefore is a *Sentence*, or *Moral Saying*, and belongs to all Mankind, as well as to *Phidyle*.

Immunis aram sit tetigit manus.

Immunis does not signify free from Wickedness, as some foolish Interpreters explain it; and yet *Ovid* says in *Epist. Hypermin.*

Non piget immunes cadis habere manus.

But this Word, put alone and by it self, does never signify, *expers sceleris*, without a Crime. *Immunis manus* signifies Empty, without a Present, an Offering. See *Epist. 1. 14. Carm. 4.* Si in this Place is of the same Signification with *etiā*, as *Theodore Marcellius* very well observes; Although you bring no Gifts, although you come empty-handed to the Altar, What then? Where is the Disadvantage?

Non sumtuosa blandior ho-
stia

*Mollivit aversos penates
Farre pio & saliente micā.*

We must construe it thus, A sumptuous Offering will not appease the Household Gods sooner than a little Cake. Thus both the *Scholias* are much in the right, when they make *sumtuosa hostia* to be the *Nominative Case*; and yet the *Moderns* have no more Sense than not to take Notice of what they say, but instead of that, fall foul upon one another, and raise a mighty Squabble about the Meaning of the Place. But suppose the Verse requires a long Syllable here, what then? These very Fellows can bear with a short one in another Place, *Carm. 3. 5.*

Si non periret immiserabilis

Nay the short Syllable they complain of here, is really Long, because *Blandior*, which follows, begins with two Consonants; and thus we often find it in *Catullus* and in *Martial*. See *Lib. 5. 69.*

*Quid gladium demens Romana
stringis in ora.*

And to prove that *blandior* agrees and ought to be joined with *hostia*, and not with *manus*, do but see *Ovid*, *Fast. 5. 300.* where he plainly copies from this very Passage in *Horace*.

*Sape Deos a'tquis peccando fecit
iniquos:*

*Et propitiis hostia blanda
fuit.*

O D E XXIV.

Intactis opulentior
Thesauris Arabum & divitis India,
Camenti licet occupes
Tyrrhenum omne tuis, & mare Apulicum:
 (a) Si figit adamantinos
Summis verticibus (b) *dira Necessitas*
Clavos; non animum metu,
Non mortis laqueis expedit caput.
Campestres melius Scythæ,
Quorum plaustra vagas rite trahunt domos,
Vivunt, & rigidi Geta;
Immetata quibus jugera liberas
Fruges & Cererem ferunt;
Nec cultura placet longior annuâ :
Defunctumque laboribus
Æquali recreat sorte vicarius.
Illic matre Carentibus
Privignis mulier temperat innocens:
Nec dotata regit virum
Conjux, nec nitido fudit adultero.
Dos est magna parentium
Virtus, & metuens alterius viri
Certo fœdere castitas:

O D E XXIV.

THOUGH you could boast the Yellow Stores
 That deck *Arabia's* happy Shores,
 Or all the Wealth the *Indies* yield;
 Or such amazing Structures build,
 As might with equal Grandeur grace
 The *Tuscan* and *Apulian* Seas;
 Yet when relentless Fate commands,
 And reaches out her Iron Hands,
 You must submit; for who can save
 His Life from Sorrow and the Grave?
 How happily the *Scythians* roam,
 Whose very Houses stray from Home!
 Happy the *Getes*! who know no Bounds,
 But as they please enlarge their Grounds;
 The Fruits they yield, the Corn they bear,
 Cost but the Labour of one Year;
 For every Farmer takes his place,
 And as one works, the other plays.
 With them no Poyson kills the Child,
 By some inhuman Step-dame fill'd;
 No Wife confiding in her Dow'r,
 Usurps her Husband's lawful Pow'r;
 Or to her smooth-fac'd Lover flies,
 And all her Cuckold's Rage defies:

Et peccare nefas, (c) aut pretium est mori.

(d) *O quis, quis volet impias*

Cades, & rabiem tollere civicam?

(e) *Si qua et Pater urbium*

Subscribi statuis; indomitam audeat

Refrenare licentiam,

(f) *Clarus postgenitis: quatenus, heu nefas!*

Virtutem incolumem odimus,

Sublatam ex oculis quarimus invidi.

Quid tristes querimonia,

Si non supplicio culpa reciditur?

Quid leges sine moribus

Vana proficiunt; si neque fervidis

Pars inclusa caloribus

Mundi, nec Borea finitimum latus,

(g) *Durat aequae gelu nives*

Mercatorem abigunt? horrida callidi

Vincunt aquora navita.

Magnum pauperies opprobrium, jubet

Quidvis & facere & pati,

Virtutisque viam (h) deferere ardua.

Vel nos in Capitolium,

Quo clamor vocat, & turba faventium,

Vel nos in mare proximum

Gemmas, & lapides, aurum & inutile,

(i) *Summi materiem mali,*

Mittamus. Scelerum si bene poenitet,

A rigorous Virtue, spotless Name,
 Rich in their great Fore-father's Fame,
 A Mind that's Chast, unstain'd with Lust,
 Is all the Fortune which they boast;
 They with Content and Joy can die,
 Rather than live with Infamy.
 Where shall we find the generous Man,
 Who can our Civil Feuds restrain,
 Or purge a guilty Age from Vice?
 A Statue to his Name shall rise:
 Him late succeeding Ages shall
The Father of his Country call.
 Mankind, alas! too seldom give
 The Palm to Virtue when alive;
 But as the Goddess mounts the Skies,
 We wish, and gaze with longing Eyes.
 Yet can we of the Age complain,
 Since *Justice* wears the Sword in vain,
 Whilst Law's asleep, and Vice does reign?
 The Clime that feels the Scorching Sun,
 The *Northern Isles*, and frozen Zone,
 Can't fright the Merchant from the Sea,
 Through which he cuts his Liquid Way.
 The Dread of Want, and Love of Gain,
 Innure Mankind to Toil and Pain;
 Want is the worst Disgrace we fear;
 Hence we submit to Grief and Care,
 With Vigour act, with Patience bear.

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Eradenda cupidinis

*Pravi sunt elementa, & tenera nimis
Mentes asperioribus*

(k) *Firmanda studiis. nescit equo rudis
Harere ingenuus puer,*

*Venarique timet; ludere doctior,
Seu Graco jubeas trocho,*

*Seu malis vetitâ legibus aleâ:
Cum perjura patris fides*

(l) *Consortem socium fallat & hospites,
Indignoque pecuniam*

*Haredi properet. scilicet improba
Crescunt divitia: tamen*

Curta nescio quid semper abest rei.



When the *Blind God* is all our Guide,
 From Virtue's Paths we tread aside.
 Then to the *Capitol* let's bring,
 Where Crowds attend and Clamours ring,
 Our Wealth, whence all our Troubles spring;
 Or let the Seas deep Womb devour
 Our sparkling Gems, and uselefs Oar:
 True Penitents maturely wise,
 Purge out the grofs Remains of Vice;
 Their loose Defires and Passions kill,
 And crush the Seeds of growing Ill;
 By Virtue's Dictates train the Mind,
 To rigid Laws and Rules confin'd.
 The Youth, by soft Indulgence bred,
 Who cannot fit the manag'd Steed,
 Avoids the Barrier and the Race,
 And shuns the Fields and active Chace;
 But plays at Tennis or at Dice,
 And all the *Penal Laws* defies:
 The Father saves, for him to spend,
 And cheats his Partner or his Friend;
 Can break a Promise, or forswear
 A Contract, to enrich his Heir.
 The Miser, though of Wealth posselt,
 Wants something still to crown the rest;
 And never is compleatly blest.

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(a) **S***I figit adamantinos.*] This is a very knotty and intricate Passage; and it surprizes me to think, that the *Interpreters* should never give us the least Notice of their thoroughly Understanding what *Horace* means in this place. Thus he says, *Though you exceeded the Arabians and Indians in Wealth, and though your new Buildings took up both the Seas; What then? why thus it follows;*

*Si figit adamantinos
Summis verticibus dira necessitas
Clavos: non animum metu,
Non mortis laqueis expedit caput.*

That is, *If Necessity once comes to drive a Nail on the Top of your Head, you will first be frighted, and after that die.* Very pretty Philosophy truly! For why? Suppose Necessity does not drive a Nail, would he not dye for all that? What a strange Stomach have these *Interpreters*, who can digest such Stuff as this? Then I would fain know, what is the Meaning of *summis verticibus*? They will tell you perhaps *Men's Heads*; so that Necessity here is to drive a Nail into the rich Man's Skull: How strangely is *Horace* out here? For I dare promise him, that the Man who has a Nail drove through his Skull, will be free from all manner of Fear ever after.

But now *Dacier* pretends to be more Cunning than the rest; and therefore by *verticibus* understands the *Tops of Houses*; *If Necessity should drive her Nails into the Top of those Houses, which are here built over the Tuscan and Apulian Seas.* I cannot for my Blood imagine what Necessity has to do on the House-Top. But what's next? Why, they say, *The rich Man hereupon must be frighted and Die.* Say you so? I rather fancy he ought to be glad, and let his Heart at rest; for it is a shrewd Sign, if Necessity has drove her Nails into the Building, especially her *Temple Nails*, it will thereupon be stronger than all other Structures, and last so much the longer. Consider then, if you had not best understand by these Words, *figit clavos summis verticibus*, the heads of these same Nails; or as we say, *Necessity drives her Nails up to the Head.* You find *Clavuli Capitati*, or Nails with Heads, in *Varro de re Ruf. 2, 9.* You may then correct and Point the whole place thus,

*Intactis opulentior
Thesauri Arabum & divitiu
India,
Cementis licet occupes
Tyrrenum omne tuis, &
mare Apulicum;
(Sic figit adamantinos
Summis verticibus dira necessitas
Clavos)*

*(Clavos) non animum metu,
Non mortis laqueum expedies
caput.*

Although, says he, you build several fine Seats upon both Shores; and though you are the richest Man in the Country, yet still you shall lead a troublesome Life, and not free your self from the Power of Fate: For thus Destiny has ordained; this we find is the natural Course of Things, thus Necessity fastens her Nails, driving them up to the Head, so that they can never be drawn out again by the greatest Force. You have much such a Sentence as this at Carm. 2, 18. Tu secunda marmora, &c. and in Epist. 1, 2. What the old Scholiasts say upon this Place does sufficiently prove that they read Sic heretofore in their Books, and not si: For, say they, though you have large Possessions, yet you can never enjoy true Pleasure; for since it is a necessary Condition of Human Life that we must one time or other dye, you can never save your self, or get clear of this Scrape, do what you will. All this is very right, and that Expression (for since) plainly shews, that they read sic and not si, just as we have mended it.

(b) *Dura necessitas.*] Both the Editions and Manuscripts say *Dura*; and yet I will alter it, and put in *dura*, let them bawl as loud as they please to the contrary: *Dura* is a more proper Epithet for Ne-

cessity. Thus the Greeks call her, *στυγὴ ἀνάγκη*, *πράττει*, *σκληρὴ*. See the same Phrase in Quintilian, Declamar. 12. Arnobius Li. 3. See our Author. Carm. 1, 24.

*Durum: sed levius fit patientia,
Quicquid corrigere est nefas.*

Durum, that is by Necessity. *Durum* and *Dirum* are in many places confounded together by the Transcribers; and this makes it the more strange, that the Books should agree so wonderfully here, and establish a Lesson which is certainly faulty.

(c) *Aut pretium est mori.*] The best Pulmannian Copy says *Pretium emori*; one of Bersmannus's Books and my Battelian agree to this other Lesson, and say *Mori*. Now if we admit this, then we must Point the Passage thus,

*Dos est magna parentium
Virtus, & metuens alterius
viri
Certo fudere castitas,
Et peccare nefas, aut pretium
mori.*

So that all the Particulars must be refer'd to *Dos est*. This will pass Muster; and yet the Vulgar Reading ought not to be found fault with.

(d) *O quisquis volet impi-*
as.] In this place I cannot countenance the Manuscripts and Editions, who are all in a Cabal and Conspiracy to write *quisquis*.

*O quisquis volet impias
Cades, & rabiem tollere civi-
cam.*

Quisquis volet, whoever will; as if there were a great many who could undertake a Business of this Nature, it being a meer Trifle and Affair of no Consequence which the Poet was here speaking of; whereas if we will hearken to what follows, it was so difficult a Work, that it was rather to be wish'd for than expected, that any one Mortal living could perform it. But then what shall we do with *O Quisquis*? For if this *Lectio* must stand, the Exclamation is Silly, Putrid, and has no Pathetick Force. Have a care, I beseech you, how you place this Blunder to Horace's Account, which ought rather to be scor'd up to those Numskuls the Librarians, who could not comprehend the elegant Construction of this Passage.

*O quis, quis volet impias
Cades, & rabiem tollere ci-
vicam.*

O where is he, if we can but find him, who can reform this vicious profligate Age? That same Repetition Quis, Quis, adds a great deal of Force and Energy to the Sense. See Illius, Illius, at Carm. 4, 13. Hoc, Hoc, at Epod. 4. Nunc, Nunc, at Epod. 7. Liber, Liber, at Sat. 2, 7. Besides all this, we find by a Passage in

old Diomed the Grammarian, though at present it be corrupted, that he heretofore read it thus in his Books. See pa. 317, where he says, *A finite Pronoun never governs an Accusative Case; for nobody says, O ego, unless it be an Exclamation, as in Horace, O quis volet.* Here I say, Diomed read *O quis, quis volet*; and the first *quis* of these two was the *Vocative Case*: For if he had read *O quisquis volet*, the Quotation would have been a foolish one, and nothing to his purpose; because *quisquis* must have been the *Nominative Case*, and agree with *volet*, and not the *Vocative* coupled with *O*. After all, the acute Grammarian is our; for both these *quis's* are the *Nominative Case*.

(e) *Si quare pater urbium.* Besides the Books belonging to other Criticks, my Gravian, Magdalen College and Bartelian Copies say *quarit*, not *quartit*. You may take which *Lectio* you please, there is no manner of Difference. See our Author, Car. 4, 1. Ovid Epil. Hypsip. 5, 123. Terentius He-cyt. 1, 2. Horace, Epod. 1, 8. The Vulgar Reading is therefore by no means to be disturbed.

(f) *Clarus postgenitis.* Will. Canter informs us, that in one of his Books he found *carus*; this Lambin, Faber, Dacier, and some other Criticks approve, because *odimus* follows soon after; to which *carus* is very aptly opposed.

Carus

*Carus postgenitis: quatenus
heu nefas,
Virtutem incolumem odimus,
Sublatam ex oculis quarimus
invidi.*

But now we are resolved to give it against *Canter* and his Copy, and to write *clarus*, according to all the Editions and Manuscripts. For why? Does not *invidi* follow as well as *odimus*? And do not *clarus* and *invidi* make as pretty an *Antithesis* as *carus* and *odimus*? For what is an Envious Person but one who detracts from Men of Renown? See *Cicero* pro *Flac.* 1r. Pro *Mure.* *Tacitus* in *Agric.* c. 1. *Cicero* pro *Corn. Bal.* *Seneca* de *Tranquil.* 14. *Clarus* therefore is a very good *Lection*, neither must we hearken to those who would scratch it out, and put *carus* in its room. *Clarus*, says he, that is, famous after Death; for Envy deprives great Men of their Honour and Glory in their Life-time. Nothing can be more true.

(g) *Durataque solo nives.* *Solo* was never yet according to my mind in this place, though it is supported by the Testimony of all the Books. For in the first place it seems to be an idle impertinent Addition, and to contribute nothing towards the Sense. Where should Snow light but upon the Ground? Was *Horace* afraid that Snow might turn hard, under Ground, or above it in the Air, or in

the Sea! *Durata nives* is sufficient, though we should leave *solo* out. See *Livy* 22, 36. *Seneca* de *Provid.* 4. *Id.* *Nat. Quæst.* 4, 5. *Avienus* *Fab.* 29. *Ovid.* in *Nuce.* In all those places you'll find the *Epithet*, *hard*, join'd to Ice. More than this, according to the Standard of good Latin, by *durata solo* we ought not to understand *above Ground*, as it is vulgarly construed; but *à solo*, by the Ground, as if the Ground were the Cause or Instrument of hardning Snow; which is a very great Absurdity. You will find that I have long ago forewarn'd you, that whenever *duratus* has an *Ablative Case*, this *case* must signifie the Cause; and for this see *Curtius* 3, 6. *Id.* 9, 32. *Pliny* *Hist.* 7, 1. *Quintil.* *Inst.* 8, 1. *Livy.* 21, 11. *Sil. Ital.* 11. *Auctor Murei.* Either therefore I am horribly out, or else *Horace* wrote this Line thus,

Durataque gelu nives.

The Difference is not very great; our Dreaming *Librarians* have often made a much worse Blunder: Perhaps *gelo* might be the old way of writing this Word; for *gelus geli* and *gelum geli* were used heretofore by *Accius*, *Afranius*, *Lucretius* and *Varro*. By this Emendation the Sense, I suppose, is much clearer, and the Phrase is so very common among the best Writers, that

one might easily believe it came into *Horace's* Head of its own accord, or as we say in *Greek*, *αὐτοματῶς*. You'll find this very thing in *Curtius*, 5, 21, and again, 7, 12. where he makes the Frost harden the Snow, just as *Horace* does here. The Words occur very frequently. See *Virgil*. *Æn.* 9, 604. *Statius* *Achil.* 2. 394. *Valer. Flacc.* 2, 157. *Gellius*. 17, 8. *Panegy.* ad *Constantin* *Ammianus* *Marcell.* 15, 12. *Columella.* 10. *Ovid* *Pont.* 4, 9. *Silius* *Ital.* 3. *Val. Max.* 3, 3. *Gellius* 19, 15. *Pliny* *Panegy.* 12. *Marcellinus* 30, 3.

(b) *Deserit ardua.*] Do but cast an Eye upon the whole Passage,

Magnum pauperies opprobrium, jubet

Quidvis & facere & pati,

Virtutisque viam deserit ardua.

This may pass well enough with a Reader of the common stamp, who is not very Curious and Critical; but see how much brighter the Passage looks, when alter'd thus,

Virtutisquæ viam deserere ardua.

For Poverty *non deserit*, does not forsake, but commands or obliges Men to do and suffer any thing, and to forsake the Paths of Virtue. So that it is the Poor Man, and not

Poverty, who forsakes. For this see our *Author*. *Epil.* 1, 16. *Lactantius* *Institut.* 7, 1, where he transcribes this place in *Horace*. *Deserere* was changed here into *Deserit* by our rascally *Librarians*, by a Blunder of the same Nature, as when at *Carm.* 1, 1, they changed *euehere* into *euehit*. I would not have the over-nice Ears of some Readers offended with the jarring Repetition of the Letter R in *Deserere ardua*; for a little after *Horace* says, *Carm.* 3, 28.

Parcis deripere horreo.

Virgil is much more grating at *Æn.* 4, 350.

— *Extera quætere regna.*

(i) *Summi materiam mali.*] The old *Venetian* Edition says, *materiem*, but the *Loscherian* *materiam*; and this was follow'd by most of the succeeding Editors. And yet most of the oldest *Manuscripts*, as my *Leyden*, *Grævian*, *Queen's College*, *Zulichemian* and *Batavian*, with some others, declare for *materim*. This is right; for the Vowel E sounds much sweeter here, than the Vowel A thrice repeated.

(k) *Formanda studiis.*] All the Books that I have the Honour to be acquainted with, say *Formanda*; neither does any one of the *Interpreters* imoak this Passage, or suspect

suspect it of a Blunder that lies concealed.

—*Et tenera nimis*
Mentes asperioribus
Formanda studiis. —

Mentes Formanda is a very good Phrase. See *Epif.* 2, 1. *Quintil. Intil.* 1, 1. *Ibid.* 2, 17. *Seneca. Epif.* 16. More than this, *Tenera mentes* (Tender Minds) are so much the fitter to be formed, *Formanda*. And for this see *Seneca. Epist.* 34. *Epif.* 25. *Statius. Achil.* 1, 477. *Marius Victor*, a Christian Poet, in his Preface. *Persius* 3, 23. *Juvenal.* 7, 237. And yet after all, be this as it will, the very Sense of the Place necessarily requires another Lesson; and I affirm and contend, that *Horace* wrote with his own Hand thus,

—*Et tenera nimis*
Mentes asperioribus firmanda
studiis.

The Word *nimis* requires this Emendation; for when these same Minds were to be formed, how comes *Horace* to say, they were *nimistenera*? Since the more tender they were, they would be formed and turned more easily: It is certain, if the great fault of these Minds was, that they were too Tender, the more reason there was for such a Remedy as this, to harden, strengthen and confirm them:

This directly answers to *asperioribus, rough*, which agrees much better with *firmanda* than *formanda*: For a Mind may be form'd by soft Studies, but can only be strengthened by severe Studies. See this Phrase in several places in our Author. *Carm.* 4, 4. *Serm.* 1, 4. *Virgil in Ciri.* 42. *Ovid. Pont.* 1, 3. *Lucan.* 5, 797. *Auctor de morte Drusi* 198. *Ovid. Remed. Amor.* 245. *Id.* *Factor.* 1, 497. *Statius. Silv.* 1, 2. *Quintil. Declam.* 17. *Minucius Felix. Seneca. Consol. ad Helvi.* c. 13. *Id.* *Epif.* 97. *Seneca. alt. Contro.* 4. *Præfat.*

(1) *Consortem socium fallas & hospitem.*] The Venetian Edition says *hospites*, and so say most of the Books, as all the Blandinian Copies belonging to *Cruquius*, and among mine, the *Leyden, Gravian, Colbertine*, with several others. We had therefore rather side with the old ones in this place, since there is no manner of Difference, whether you read *hospitem* or *hospites*; unless perhaps that *hospites* seems the best, because it varies our Author's Numbers; and because one Man may perhaps have many Guests; when it may be he has but one Friend or Intimate Acquaintance. In the mean time I should venture upon this Emendation, if any one of the Manuscripts would encourage me,

Consortem, & socium fallat,
& hospites.

For *consors* and *socius* are two different Things; *consortes* were the same as *cobaredes*, *Cobairs*, who did not divide the Estate, but enjoy'd the Profits of it together in Common; *Socii* were those who made a Contract together to go Partners in any Trade or Money Affair, where both Parties were obliged to stand to an equal Loss, and the *neat Produce* to be shared between them. This is very well known, and therefore we shall make no more

Words about it. Hence then though every *consors* might also be a *socius*, yet every *socius* was not therefore a *consors*: I take it then to be a Blunder, when in this place we read *consortem socium*, together. To deceive or cheat a *Socius*, though he were no *Consort* or *Cobair*, was heretofore accounted a very great Crime; and for this see *Cicero* pro Roscio Amerl. c. 40. *Id.* pro Roscio Comad, c. 6. See also *Horace*, Epist. 2, 1.



A *Tam bella antithesis*
est inter clarus & invidi,
quam inter carus & odimus.]
 Here the Dr. is pleased to let
 us know, how well he under-
 stands the Nature of an *Anti-*
thesis; which, according to
 our weak Notions of things,
 seem'd to carry with it such
 an *Opposition* or *Contrariety*,
 that the two constituent Mem-
 bers, of which it is compos'd,
 could not easily be recon-
 ciled, or brought together, as
 in the Instance before us;
Carus & odimus is an *Anti-*
thesis, because *Love* and Ha-

ted do not very well consist
 together: But now, says the
 Dr. *clarus & invidi* is as pret-
 ty an *Antithesis* as this; and
 yet these are so far from be-
 ing *Irreconcilable*, that in
 fact they very seldom part
 Company; we cannot be sup-
 posed to *Love* those whom we
Hate, but we most common-
 ly *Envy* those who are *Fa-*
mous; for *Renown* is the Na-
 tural Object of *Envy*: The
Great, the *Famous*, the *Re-*
nowned B. most certainly
 knows this to be true by Ex-
 perience.



O D E XXV. *Ad BACCHUM.*

QUO me, Bacche, rapistui
 Plenum? (a) qua nemora, aut quos agor in specus;
Velox mente novâ? quibus
Antris egregii Caesaris audiar
Æternum meditans decus
Scellis inferere, & concilio Jovis?
 Dicam insigne, recens, adhuc
Indictum ore alio. non secus in jugis
 (b) Edonis stupet Evias,
Hebrum prospiciens, & nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen; (c) ac mihi devio
 (d) Ripas & vacuum nemus
Mirari libet. o Naiadum potens,
Baccharumque valentium
Proceras manibus vertere fraxinos.
 Nil parvum, aut humili modo,
 Nil mortale loquar. dulce periculum est,
 (c) O Lenæ, sequi deum
 Cingentem viridi tempora pampino.

Dr. B——'s NOTES. ODE 25.

- (a) **Q**UO me Bacche rapistui
 The Venetian and
 Lofcherian Editions,
 with most of the best Parch-
 ments, read it thus, and it is
 very right: And thus Servius
 quotes the Place at *Aneid.*
 7, 568. So we find it in
 Priscian p, 713. After this
 in crept into most of the E-
 ditions: I know not how,
Quo me Bacche rapistui
Plenum? qua in nemora aut
quos agor in specus:
 as if sooth they were of Opi-
 on, that in the first Clause,
 the *Praposition* could not be
 so conveniently understood;
 and that the Sentence ran
 best in this order. *Qua in nemo-
 ra aut quos in specus*, and not thus,
Qua nemora aut quos in specus.
 But this is a foolish Nicety;
 for it is much more elegant
 to omit the *Praposition* in the
 first Clause, than in the se-
 cond: And for this see *Virgil*,
Æn. 6, 692. *Statius Theb.*
 8, 384. This seem'd very
 strange and unaccountable to
 those merry Rogues our Li-
 brarians; for some of the
 Copies of *Virgil* belonging

ODE XXV. To BACCHUS.

GOD of Wine, resistless Pow'r!
 Whither will you hurry me,
 Full of the Deity,
 Transported with a Rage unfelt before?
 Whither, whither must I rove!
 To what wild Cave, what distant Grove?
 Where sing of *Caesar's* high Renown,
 His deathless Glory, starry Crown?
 How with assembled Gods above
 He sits majestic down,
 And dictates sage Advice to *Jove*.
 Give me a Theme that's great and new,
 Untouch'd by any other Muse.
 See! see! through Hills and Tracts of Snow
 The *Bacchanal* distracted strays,
 Whilst all the God her Frenzy does infuse;
 How wild she looks! How swiftly she surveys
Hebrus, and *Rhodope*, and *Thrace*!
 Thus mad, thus wild,
 Through Woods and Shores I'd pass,
 With Rage and Wonder fill'd.
 God of the Virgin frantick Train!
 Whose Hands the thrilling Jav'lin throw;
 I scorn what's human, mean, and low,
 Nor will attempt a mortal Strain:
 All other Pleasures I forgoe,
 Nor any Danger fear,
 To follow such a God as you,
 Who on your God-like Brow the cluster'd Garland wear.

to *Pierius* do indeed say, *Quas ego per Terras*; and so the *Parchments* of *Statius* be longing to *Emanuel College* write, *Jamque ad Hos*. See *Id. Achil.* 2, 390. *Horat.* *Epis.* 2, 1, according to our *Emendations*. Here the *Proposition* is omitted in the first Clause. And thus we find it in the *Greek Authors*. See *Anacre. Car. 9. Id. 33*. But now the old Books say *Aut quos*, and not *Et quos*, as among

mong mine the *Leyden, Graevian, Queen's College* and others: Thus also we find it in *Servius* and *Priscian* in the above-mention'd Citations. And yet four Manuscript Copies of *Priscian*, which I have seen, say *Et quos*; but they had better have held their Tongues; for see this Expression in *Virgil Eclog. 10.*

(b) *Exsomnia stupet Evias.* What I beseech you is the Meaning of *Exsomnia Evias*? the Interpreters will tell you perhaps, that it signifies waking, Rousing out of a Dream; one would think they were dreaming themselves; who made this Explanation; for *exsomnia* is never construed in that Sense, but always signifies Without Sleep, wakeful. See *Virgil* upon *Tisiphone*, *Æn. 6, 555. Silius Ital. 9. Velleius Patere. upon Maccenas, 2, 88.* Of the same sort are all those compounded Words, *Excoris, Exos, Exsanguis, Exsuccus, Exlex, Exspes, Exsors, Exanimis*, that is, lifeless, luckless, hopeless, lawless, senseless, &c. This being premised, I would fain know, upon what Account *Horace* calls the Bacchanal *Exsomnia*, wakeful, or without Sleep in this Place? It is certain, that the Bacchanals are so far from being wakeful, that after tiring themselves, they frequently did lye down and go to sleep as well as other Folks. See *Propertius 1, 3. Statius Achil. 1, 6.* where he speaks of the *Sacra Trieterica* of *Bacchus. Id. Vers. 655. Sidonius Carm. 5,*

490. *Euripides* in *Bacchis, 682.* By all these Quotations you may find, that the Bacchanals did sometimes sleep. You see then that there is no manner of Reason why the Bacchanals should be called wakeful by a standing Epithet; much less is there any Reason, why this Bacchanal here should in a particular manner be called so, because she went a madding in the Day-time, and not in the Night; for in the next Lines it follows that she took a view of the *Hebrus*, and *Thrace* and *Rhodope*; and this she could not do, unless it were broad Day: What then? Shall we call her wakeful because she did not sleep in the Day-time? whereas this Epithet belongs to those who could not sleep either by Night or by Day, at least not by Night. Moreover this Expression *In Jugis*, is dry and Invenust,

— *Non secus in jugis*

Exsomnia stupet Evias.

Where, or upon the Top of what Mountains was this done? If we have any manner of Acquaintance with *Horace*, we cannot think he would suffer this Word to pine and languish by it self, for want of an Epithet. Here, you see, I give you the Reasons why the vulgar Reading displeases me: Since then I was satisfy'd, that *Horace* did not write this, but that it was foisted in by the Crew of Librarians, I began to cast about, if by any Means I could

could luck upon the true Reading by. Dint of Conjecture; and all on a sudden I pop'd upon that, which I think is right, altering only a single Letter; for my old Books write *Exomis*, without an s, and the short way of describing it is thus, *Exonis*; thus then I read the Passage,

Non secus in jugis

Edonis stupet Evias,

Hebrum prospiciens, & nive
 ve candidam

Thracen.

Our Author at *Carm.* I, 7, says thus,

Non ego sanius

Bacchabor Edonis

The Edonian Mountains were a part of Thrace upon the Confines of Macedonia, where the Bacchanals always celebrated their Orgies; whence Bacchus is called *Edonus*, and the Bacchanals *Edonides*. See *Ovid*, *Remed. Amor. Id.* *Metam.* 11, speaking of the Murder of *Orpheus*. *Propertius*. 1, 3 *Lucan.* 1, 675. *Silius Ital.* 1. 4. Where by the way we must observe, though it has been observed before by others, that *Lucan* and *Silius* are out, when they make the last Syllable of this Word short; for the Greeks always say, *Ἐδωνοί*, and not *Ἐδωνοίς*; which makes it the more strange and wonderful, that the Latin *Librarians* should all Herd together in a Body, and as it were form a Conspiracy in favour of *Lucan* and *Silius*. Thus here in *Horace Car.* 2, 7, most of the *Parchments* say *Edoniis*,

even in Detriment to our Author's Measure; and thus in *Virgil Aen.* 12, 365, *Donatus* the *Grammarians*, as *Servius* reports, and most of the *Pierian Copies* say, *Edonii Boreæ*; Thus too in *Valerius Flaccus*. 6, 340, the *Manuscripts* say *Edoniis ventis*; In *Statius Theb.* 5, 78, *Edonias Ilieines*; *Id.* 12, 743. *Edonios Currus*. *Solinus* ca. 9, and *Martianus Capella*, *Li.* 6, p, 211, say *Edonii*. But now to return to our Author; that which follows does sufficiently confirm this Emendation,

Non secus in jugis

Edonis stupet Evias,

Hebrum prospiciens, & nive
 candidam

Thracen, & pede barbaro

Lustratam Rhodopen.

From the Top of the Edonian Mountains one might very easily have a full Prospect of the Hebrus, Thrace and Rhodope; the Edoni were a People of Thrace, and in this very Region Hebrus and Rhodope were situate. See *Epist. Phil.* ver. 3, where you will find. that Rhodope and Hebrus are reckon'd as part of the Dominions of King *Lycurgus*; Now this King is called *Ἐδωνός*, *Edonus*. See *Strabo Li.* 10, p, 471. And *Phillis* is called *Edona* in a Greek Epigram written by *Antipater*, which the great *Holstenius* first publish'd from a Manuscript *Anthologia*, after whom we inserted it in our Notes upon *Callimachus*, p. 428. The *Librarian* very deservedly calls this *Ἐδωνόντων καὶ ἱερῶν λαέων*,

Obscure

obscure and faulty; and we found it to be true, when we try'd to explain and amend it. But now since it is reasonable we should have the pruning of our own Tree, and since no Body else has prevented us, therefore we think fit to amend that Place by a Conjecture of our own, thus,

Στρώμεν κ' μεγάλη πέπ-
λισμένην Ελληνόποντα,
Ἡρίον Ηδωνίης Φυλλίδου,
Ἀμφίπολι
Λοίπα τοι Αἰθιοπίας Βραυρα-
νίδου Ἰχνη νῦν
Μίμνει, κ' ποταμὸν τ' αμ-
φιαχόντων ὕδαρ.
Τὴν δ' ποτ' Αἰγυπτίον μεγάλη
λιν ἔρειν, αἶψ' ἀλυσθ' ἐς
Τρύχου, ἐν' ἀμφιτέραι
δ' ἀνέσθ' ἥϊόν τιν.

This Epigram does not seem to be in the Nature of an Epitaph, as the Librarian falsely inscribes it, but to have been written upon Amphipolis a City of Macedonia, after it was razed by the Enemy. The Sense of it is this; O Amphipolis, situate near Strymon, the Hellespont, and the Tomb of Edonian Phyllis. There now remains no Footsteps of your Grandeur, but only the River and the Temple of Diana: We behold your City, which heretofore cost the Athenians so many Battles, lying in Heaps of Ruins along the two Shores, not unlike the Fragments of a Ship after a Wreck. This same Edonian

Phyllis was that famous Mi-

stress of Demopheon, who was Queen of the Edonians, who hang'd her self, and was bury'd in a Place, called Evias ὁδοί, afterwards named Amphipolis; whence Antipater calls it Ἡρίον, or the Tomb of Phyllis. But here in this Passage of Horace which we are now upon, it may be doubted, whether Edonis is the Nominative Case, and so to be joined with Evias, or whether it be the Ablative Case, and so to be construed with jugis; but the last of these two Constructions pleases me best, not only because, as I have already observed, it does jugis the Honour of an Epithet, but also, because Ovid has made use of the very same Expression, Trist. 4. 1. Utque suum Bacchis non senis

saucia vulneris,

Dum stupet Edonis exululata jugis.

What is the matter with you? I suppose you stand amaz'd at this, to see Ovid, according to his Custom, Copy Horace almost Word for word,

Non secus in jugis Edonis stupet Evias,

Now then, Reader! if you turn a Deaf Ear to the Vulgar Reading, how can you chuse but open your Ears to my Emendation?

(c) Ut mihi devia,] All the Editions, and most of the Paraphrases lay ut mihi; but in three of the Copies belonging to Cruquius we read ac mihi; by which means this Sentence is to be joined with that which goes before,

*Non secus in jugis
Edonis stupet Eviæ — ac mihi
devis*

*Ripas & vacuum nemus.
Mirari libes.*

Non secus ac, is to be found in our Author. See *Art. Poet. & Carm.* 2, 3. *Non secus ac bonis*, where some of the Books say in, but it is a Blunder. See this Phrase in *Virgil, Georg.* 3, 346. *Æneid.* 12, 846. There are many other Passages to this purpose in the rest of the Poets: Nothing is more Trite and Common. Acron the Scholiast most certainly read this Passage as we do, for he Comments upon it thus, *The Bacchanal is delighted with a Prospect of Hebrus, just as I am with surveying the Woods*; for his Words *non aliter quam*, answer directly to our Lesson, *non secus ac*; which therefore is much better than the Vulgar Reading: And whenever *non secus* or *haud secus* occurs, there must always be something to go before or to follow after, which may agree it, whence the Comparison is to be formed; but now here in *Horace*, there is nothing going before which may agree with this same *non secus*, therefore it must be join'd to something which comes after. *Non secus stupet (miratur) Eviæ, ac ego nunc miror*, the Bacchanal is in as great a surprize as I am. You may venture to say further, that this Expression is too elegant to be invented by such thick-skull'd Fellows as our Librarians.

(d) *Ripas & vacuum nemus.* The old Editions, and all the *Parchments* extant, say, *Ripas* in this Place: We are told, that *Muretus* was the first who introduced *Rupes*, which was agreed to by other Editors. There was very good Reason why *Ripas* could not be very acceptable here; for you shall never find it, unless in a corrupt Passage, standing alone and by its self, without any mention made of *Water* or *Rivers*: and yet I can never join with *Muretus* in mending the Place by putting in *Rupes*, tho' *Horace* has much such another Expression, *Carm.* 2, 19. But I would correct it thus,

— *Ac mihi devis
Rivos & vacuum nemus.* — *Rivi* and *Nemus*, *Woods* and *Rivers*, do very well together, as at *Epist.* 1, 10. *Rivos* and *Ripas* are easily mistaken for one another by the *Librarians*, as at *Carm.* 4, 2.

Uvidique Tiburis ripas, Where we should read *rivos*, as I shall shew at large when I come to it. *Horace* does well to speak of *Rivers* when he is talking of *Bacchus*, and of the *Naiads*, who were Goddesses of the *Rivers*. Thus the *Bacchanals* sat down in the Valley of *Cithæron*, *Rivis uvidâ*. See *Euripides* in *Bacch.* 1049. *Id.* in *Cyclop.* 63. Moreover, because *Horace*, says, *He was surprized*; you may suppose, that these were *Rivers* of *Milk*, *Hony*, *Wine*, or such *Waters* as issued

mira.

miraculously from the Ground, upon a Touch or Blow from the Bacchanals. For this see *Carm.* 2, 19. *Eurip.* Bacch. 142, 703, and 764, where we must read *ἄφ' αὐτῶν*, and not according to the vulgar, *ἄφ' αὐτῶν*, which is not quite so good Greek, nor so pretty an Expression, because *αὐτῶν* is presently Repeated. Moreover, in this Passage here in *Horace*, at Verse the 16th, instead of *Fraxinos*, my old *Græcian* Copy says *Fraxinus*, which makes it to be of the Fourth Declension; see what we say to this matter at *Carm.* 2, 15, 6.

(c) *O Lenæ, sequi deum.* So say the Editions and Manuscripts; but let us take a view of the whole Passage.

— *Dulce periculum est,*
O Lenæ, sequi Deum,
Cingentem viridi tempora
pampino.

Here the old Scholiasts tell us, That *Horace* talks ambiguously; for you cannot tell by this, whether he means to Crown only himself, or all that were inspired by him. But in Truth, this is not so very doubtful, whether *Bacchus* crown'd himself or his Devotees; for this last Construction can by no Means be gathered out of our Author's Words: And yet there is another notorious Ambiguity, whether we ought to construe it thus, *Dulce est sequi Deum cingentem*, It is pleasant to follow a God who crowns, &c. Or thus, *Dulce*

est cingentem tempora pampino, sequi Deum; It is pleasant for a Man crown'd with Vine-leaves to follow this God; for not only *Bacchus*, but all his Mad Crew of Bacchanals, were crown'd with Garlands made of Vine-leaves; and this even Schoolboys can tell. But now take the Words either way, still this seems to be an Impertinent putid Expression,

O Lenæ, sequi Deum.

Which is as much as to say, *Dulce est, O Bacche, sequi Bacchum.* It is certain that the Librarians found it absolutely necessary at any Rate to take in into the Verse; hence my *Peter-house* and *Worcester* Copies, even at the Expence of *Horace's* Measure, Read,

O Lenæ sequi te Deum.

But there is another Liction, which will not much alter the Words, and yet is much more pretty and commodious; and that is by changing *Deum* into

Ducem, thus,
Dulce periculum est,
Te, Lenæ, sequi ducem,

Cingentem virido tempora
pampino.

Bacchus was the Dux or Leader of the Bacchanals, and wherever he went before, they must follow; for this see *Euripides* in Bacch. 194. *Ib.* 410. *Ib.* 517. Besides all this, instead of *Lenæ*, the *Gælian* Copy, a Book of very good Reputation, says *Hæc*, which I throw among the Criticks, as a Bone to pick, and let them, if they think fit, go together by the Ears about it.

The End of the Sixteenth Part.

THE
O D E S
OF
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. *BENTLEY*'s NOTES.

To which are added,
NOTES upon NOTES; Done in the
Bentleian Stile and Manner.

— *Ibimus, Ibimus,*
Uicunque pracedas, supremum
Carpere iter comites parati.

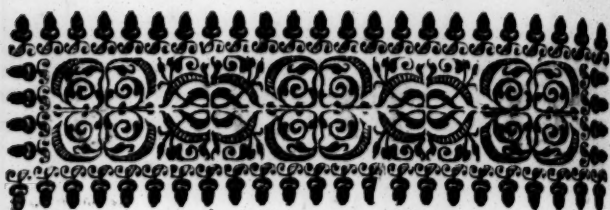
Hor.

P A R T XVII.

To be Continued.

L O N D O N :

Printed for *Bernard Lintott*, at the *Cross-Keys*, between the two *Temple-Gates* in
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Q. Horatii Flacci
O D A R U M.

L I B. III.

O D E XXVI. *Ad VENEREM.*



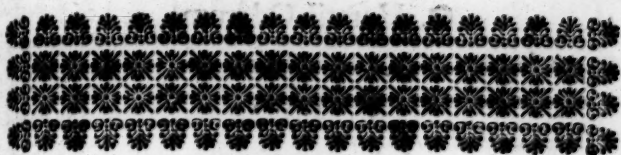
IXI puellis nuper idoneus,
Et militavi non sine gloriâ:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

Levum marina qui Veneris latus

Custodit. hic, hic ponite lucida

Fumalia, & vectes, (a) & arcus

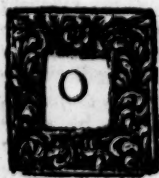
Oppositis foribus minaces.



T H E
O D E S
O F
H O R A C E.

B O O K III.

O D E XXVI. *To VENUS.*



NCE I was fam'd in *Cupid's* War,
And could oblige and serve the Fair;
But now before this Shrine I've hung
My useless Arms, and Lyre unstrung.

Close by the Sea-born Queen I throw
My smoking Torch, and flagging Bow,
And the rough Club which once I bore,
To force a haughty Damsel's Door,

O qua beatam Diva tenes Cyprum, &
Memphim carentem Sithoniâ nive,

Regina, sublimi flagello

Tange Chloen semel arrogantem.

Dr. B — 's NOTES. ODE 26.

(a) **E**^{T arcus.} In this place our Author reckons up the several Weapons with which he used to Attack and Storm his Mistress's Doors;

— Hic, hic ponite lucida
Funalia, & velles, & arcus
Oppositis foribus minaces.

Here now I would fain have the Interpreters tell me, how *Arcus*, or Bows, come to be used in the breaking up of a Door? But those Fellows do not say so much as one Word to me, as if this Nut were very easily Crackt; and yet I fairly own I do not comprehend the Passage. In the Margin of the *Queen's-College* Copy I find this Note, *Arcus*, Bows, used to fright Porters and Door-keepers: But then *Horace* seems to threaten the Door and not the Door-keeper, with these same Bows. Besides, how should these Bows fright the Porter, when the Door was shut, and he stood on the inside, and was safe? Add to this, that Arrows are no fit Weapons for

Lovers, since the throwing of them may be attended with Bloodshed. See then, whether it may not be reasonable to suppose, that *Horace* wrote thus,

Funalia, & velles, securisque
Oppositis foribus minaces.

Here in the First Place, the Librarians left out *Quæ*, because it seem'd to make an Excursion in the Measure and should have been annex'd to the following Verse: This is a common Blunder among those Blockheads, especially in *Horace* and *Virgil*. Secondly, when some of them saw there was a Necessity of inserting another Conjunction, they foisted in by a Conjecture of their own, *Velles* & *arcus*, which makes no very great alteration in the Words. But now that the Merry Tapers and Scowrers of old were wont to carry Hatchets, as well as Bars and Torches, in order to attack their Mistress's Doors, is very plain from *Theophrastus*, *Pharmacæu*. See also

The ODES of HORACE.

3

O Goddess of the Cyprian Grove,
And sunny Memphis, Queen of Love!
Hear my last Pray'r, and aim a Dart
At Chloe's proud disdainful Heart.

also *Plautus* in *Bacch.* 5, 1.
Lucilius upon *Nonius.* v. *Ancipit.*

Nemo hos ancipites ferro effringat cardines.

Where we ought to read *Ancipiti.* See *Idem* *Ibid.*

Veste atque ancipiti ferro effringam cardines;

Where *Ancipiti ferro* signifies
Bipennis, Securis, a Hatchet
with two Edges. See *Virgil*

Æn. 2, 480. Moreover, at
Verse the 9th, instead of *Tenes*
Cyprum, some of the Copies
are wrong, when they say
Regis Cyprum, and among
mine the *Gravian, Queen's-*
College, Battelian and Galean;
for *Regis* and *Regina* join'd
together, make a very Purid
Expression. But then again,
they are in the right, when
they read *Memphin* and not
Memphim, to which the *Ley-*
den Copy and *Venetian Edition*
agree.





O D E XXVII. *Ad GALATEAM.*

Impios parva recinentis omen
Ducat, & pragnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
(a) Fataque vulpes.

(b) Rumpat & serpens iter institutum,
Si per obliquum similis sagitta
Terruit mannos. ego cui timebo
Providus auspex?

*Antequam stantes repetat paludes
Imbrium divina avis imminentium,
Oscinem corvum perce suscitabo
Solis ab ortum.*

(c) Sis licet felix ubicumque maris;
Et memor nostri, Galatea, vivas:

(d) Teque nec levus vetet ire picus,
Nec vaga cornix.

(c) Sed vides quanto trepidet tumultu
Pronus Orion? ego quid sit ater
Hadria, novi, sinus; & quid albus
Peccet Iapyx.

Hosium



ODE XXVII. To GALATEA.

LET the ill-boding noisie Jay
Salute the Guilty on their Way;
Let Foxes as they pass along,
And Wolves accost them, big with Young.

Let Snakes, as swift as Arrows, thwart
The Road, and make their Horses start;
But you no Guilt no Danger know,
Why should I be concern'd for you?

I'll summon from the *Eastern* Skies
The Crow, e'er to the Fenns he flies;
And bid him change his croaking Strain,
And not forebode or Wind or Rain.

May *Galatea* happy be,
And kindly still remember me:
May no rude Pye, or luckless Crow,
Bode ill Success, where'er you go.

But see! *Orion's* setting Star
Portends a mighty Tempest near;
Too well the raging Seas I know,
And what the adverse Winds can do,

Hosium uxores puerique cacos

(c) *Sentiant motus orientis austri, &*

Æquoris nigri fremitum, (f) & gementes

Verbere ripas.

Sic & Europe niveum doloſo

Credidit tauro latus; (g) at ſcatentem

Beluis pontum mediaſque fraudes

Palluit audax.

Nuper in pratis ſtudioſa florum, &

Debita Nymphis opifex corona,

Nocte ſublucſtri nihil aſtra prater

Vidit & undas.

Qua ſimul centum tetigit potentem

(h) *Oppidis Creten; Pater ô reliſtum*

Filia nomen, pietasque dixit,

Viſta furore!

Unde, quo veni? levis una mors eſt

Virginum culpa. vigilansne ploro

Turpe commiſſum? (i) an vitio carentem

Ludit imago

Vana, qua portâ fugiens eburnâ

Somnium ducit? meliusne fluctus

Ire per longos fuiſt, an recentes

Carpere flores?

The ODES of HORACE.

9

May those I hate ascend their Ship,
When *Southern* Blasts infect the Deep,
When gloomy Waves begin to roar,
And dash against the trembling Shore.

When on the Bull *Europa* rode,
Not knowing that she prest a God,
Breathless and pale the Dame survey'd
The Main, where rolling Monsters play'd.

Lately she rang'd the flowry Mead,
And weav'd new Garlands for the Head;
Now all the Scene that greets her Eyes,
Is boundless Seas, and starry Skies.

Arriv'd upon the *Cretan* Coast,
Whose Shores a hundred Cities boast,
Mad with Despair, she cry'd, Adieu
My Father, and my Virtue too!

Where am I? wretched and undone!
And can a single Death atone
The loss of Honour and of Shame?
Or am I pure, and this a Dream?

Is it a vain Delusion sent
From Hell, and I still Innocent?
Could I the Meads and Flow'rs forsake,
To swim upon a Monster's Back?

Had

*Si quis infamem mihi nunc juvencum
Dedat irata, lacerare ferro &
Frangere enitar modo multum amati
(k) Cornua monstri.*

*Impudens liqui patrios penates:
Impudens Orcum moror. ô Deorum
Siquis hac audis, utinam inter errem
Nuda leones.*

*Antequam turpes macies decentes
Occupet malas, teneraque succus
Defluat prada, speciosa quaro
Pascere tigres.*

*Vilis Europe, pater urget absens;
Quid mori cessas? potes hac ab orno
Pendulum zonâ bene te secutâ
Ladere collum.*

*Sive te rupes, & acuta leto
Saxa delectant; Age, te procella
Crede veloci: nisi herile maris
Carpere pensum*

*Regius sanguis, dominaque tradi
Barbara pellex. Aderat querenti
Perfidum ridens Venus, & remisso
Filius arcu:*

Had I that Bull' this Moment here,
His Flesh I could to pieces tear,
And break his Horns, by Rage inspir'd;
And spoil the Form I once admir'd.

Thus from my Father's Realm I fly!
Dare to do Ill, but dare not die!
Hear me, some kind propitious Pow'r,
Let some wild Beast this Wretch devour.

Expose my lovely Form a Prey
To Tygers, as they range this Way,
When Hunger prompts them to their Food,
Ere they have stain'd their Jaws with Blood.

Make haste to die, unhappy Maid!
Thy Father will thy Crimes upbraid;
This Girdle and yon bending Tree
Will soon conclude thy Destiny.

Or from these Rocks rush headlong down,
And in the raging Ocean drown;
Your self from Shame and Bondage save,
How can a Princess be a Slave?

Venus and *Cupid*, as the Dame
Thus mourn'd, to her Assistance came;
The Boy his Bow unbent, the Queen
Of Beauty all in Smiles was seen.

Awhile

Mox ubi lussit ratis, Abstinet,
Dixit, irarum calidaque rixæ :
(m) *Fam tibi injussus læteranda reddet*
Cornua taurus.

Uxor invicti Fovis esse nescis ?
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet.



Awhile she rally'd with the Fair;
Then thus at last, Fond Maid! forbear
Thy Rage, and give thy Passion o'er;
This hated Bull is in thy Pow'r.

Forget thy Sighs, and think of Love;
'Tis great to be the Wife of *Jove*:
The World's *best Part* shall speak thy Fame,
And be distinguish'd by thy Name.



(a) **F** *Fataque vulpes.*] The Librarians heretofore made a great Bustle about this Word, *Fata*: One of the Blandinian Copies belonging to Cruquius says, *Pastaque*; another, *Fertaque*: The various Editions of my Leyden Copy say, *Fataque*; the Gravian, *Festaque*, and in the Margen *Fataque*: Nick Heinsius in the Margin of his Books says, *Perhaps you ought to read Fordaque vulpes*; but I wish this bright Fellow had not made such a Blunder; for *Forda* is a proper Epithet for a Heifer or a Cow, and not for a Fox or any wild Beast. See Ovid Fastor. 4, 630. Columella, 6, 24. Besides, *Forda* signifies Big, Great with Young: See Varro de Ling. Lat. 4. Festus. Varro de Re Rusti. 2, 5. But now our Author had said just before, *Pragnas Canis*, a Bitch with Whelp, and therefore he would not presently repeat the Epithet *Forda*, that is, *Pragnas Vulpes*: Horace is no such dry empty Blockhead, as not to be able to vary his Epithets. We must therefore stand to the vulgar Reading, which is confirm'd by all the Editions, and most of the Copies, *Fataque vulpes*; by which we do not mean *Gravida*, as Acro does, for then we should stumble upon that very Blunder, which we would avoid; but we take it to be *enixa, partu liberata, onere levata*, deliver'd of her

Burden; and for this see Servius and Nonius Marcellus.

(b) *Rumpat & serpens.*] The Interpreters had very good Reason to complain of this Verse, as a very obscure one; but Dacier, as pretty a Fellow as he is, has made the strangest Blunder here, notwithstanding he thought he had done great Matters. Let us then see, if we can acquire our selves with any better Success, when so many have miscarry'd before us. At the beginning of the Ode, Horace says, *May the Jay, the Bitch, the She-Wolf, and Fox, and other ill Omens attend the wicked, when they go abroad*; I say the wicked, and not you, O Galatea, who are a good Girl. Thus he adds Verse 21, *May the Wives and Children of those we hate go to Sea in a Storm, but not you.* Virgil has put these things together, *Geor.* 3, 513. Hereupon our Author concludes, *Rumpat & serpens iter institutum.*

That is, *Interrupt the wicked in their Journey*: But this now contradicts what went before; for it would be well for the wicked to be hindered from proceeding on an unlucky Journey; so that they might return home, when there were no good Omens for their going abroad. Horace therefore ought rather to have said *ducat*, as he had done just before, and not *rumpat*. But the Gravian Copy

py, which is very old, solves this Difficulty, and plainly says *Rumpit*; which is a true Lesson, and worthy to be explain'd more at large. Our Author is addressing himself here to *Galatea* (as we suppose his Mistress) who was about to leave *Rome*, and go beyond Sea: *Yea*, says he, don't be in such haste, but first consider, whether you set out with a good Omen. I can't think you are so eager for Travel, as to proceed, though a *Fay*, a *Bitch*, a *Wolf*, or a *Fox* should run across you: let such Omens as these be the Portion of our Enemies. A *Serpent* crossing the Road, often puts a stop to a Journey. If I were a *Southsayer*, I would never suffer any one, for whose Safety I was concern'd, to go on Board, until by my *Augury* I had summon'd the *Crow* from the East, to come and croak, and foretell Good Luck. Stay then, till we have consulted the Omens; and till the Birds that understand the Weather, bode you a good Journey. When these Things are settled, then you may go; where you will, and prosper. Neither the unlucky *Magpy* nor the wandering *Crow* hinder you from journeying any where: But what then? Don't you apprehend a much greater Danger? Don't you see, that the Weather and Season of the Year is not good for Sailing? *Orion* is just setting, an unlucky Star and fatal to *Marriners*. He is just

about to raise a Storm, though at present the Sea is calm, and the Wind blows kindly from *Apulia*. I know by experience how deceitful the *Adriatick* Sea is, and what the very first Puff of the South Wind means. Have a care then how you trust the uncertain Waves; for just so *Europa* trusted to the smooth Surface of the Deep, the fair Appearance of the Weather, and the Abilities and strong Back of her Bull; but when she was out at Sea, then she began to look Pale, to be Frighted, and cry out for Help. Here I present you with a Clue to unravel this knotty Ode; and now I hope you will have no more Scruples concerning the Meaning of the Place, and my Emendations.

(c) *Sis licet felix, ubicumq; navis.*] The old Editions say *Navis*, and all the Copies that ever I saw: And yet *Harry Stephens* had a Book in which he found *Navis*, whence *Janus Rutgersius* mended the Place thus,

Sis licet felix, ubicumq; navis.

This Nick *Heinsius* approves in the Margin of his Book, but with some small Addition, thus,

Sis licet felix ubicumque amabis.

I wish these smart Fellows had never suffer'd such paultry

try Stuff to drop from their Pens. Be sure you do not alter the Place. If, says Horace, the Omens favour you, whatever Country you have a mind to go to, you may be Happy. See Mavis in Servius, I, 4. Persius, Sat. 4.

(d) *Teq; nec laus vetet ire picus.*] Lambin writes *vetat*, upon the Authority of the Vatican Copy, and explains it very judiciously, when all the other Manuscripts and Editions were wrong in writing *vetet*. Torrentius was very well pleas'd with this, but durst not venture to alter it out of respect to his Books. But with us, good Sense and the Reason of the Thing are of more Weight than a hundred Copies. The Librarians wrote *vetet*, only to make it agree with the adjacent words, *Sis, vivas*; as at verse 5, they wrote *rumpat*, to answer to *ducatur*. What we have said on that Passage will serve to clear up the Sense here.

(e) *Sentiant motus orientis austru.*] Muretus first alter'd this, though all the Books confirm it; and from a parallel Place at Car. 3, 1, verse 28, wrote *orientis Hadis*; whence most of the Editions took the Infection. Horace had before told us, That when Galatea was going on Shipboard, Orion was about to Set; but he knows nothing of Astrology, who can suppose that the Goat is

then about to rise, when Orion is just ready to Set: The contrary is true; and when Orion declines, then the South wind most commonly begins to blow. For this see Car. 1, 28. The vulgar Reading is therefore best; and yet *orientes austris*, as it stands for *Nascentis, Surgentis, Venientis*, is a new Phrase. See *Venientis* in Virgil, Eclog. 5, 82. I like this word very well, if any of the Copies of Horace would give it Countenance.

(f) *Et trementes verbera ripas.*] The Royal Society Copy says, *Et tremensis verbera ripas*; But I don't like it; for *verbera ripa* do rather signify those Stroaks which the Shore gives, than those which it receives. See *Patrua verbera lingua* in Horace; *Alarum verbera* in Virgil, and also *Verbera funda*. And yet Valerius Flaccus uses *Litoris ictus* in this very Sense, where the Waves beat the Shore. Li. 1, 330.

Quotiens rancos ad litoris ictus
Deficiam?

But this prov'd a Bite upon some little pert Librarian, because *tremensis*, the Accusative Case as we find it written according to the old Orthography in the Queens College Copy at first hand, and also in the Venetian Edition, seem'd to him to be the

the *Genitive Singular*: But tho' I should very readily grant, that the Sea-shores might tremble with the beating of the Waves; for which see *Seneca Hippol. v. 1013*; Yet my Ears will never away with this, that any one, who is out at Sea, should be sensible of this Tremor: What think you then, whether with a little Alteration, *Horace* might not say, *Gementes*? for the Groaning of the Shore may be heard a great way off by the Sailors, but only they who stand on the Shore, can be sensible when it Trembles. See *Quintilian Declam. 6. Horat. Car. 2, 20. Sophocles Antiq. 2, 603. Silius Ital. 35, Virgil. 12, 334. Seneca Agamem. 461. Claudian Conf. Malli. v. 205. Id de Bell. Gildon. 220.* All these Authors do sometimes suppose that the Sea Groans.

(g) *Et scatenstem beluis pontum.*] I care not a Fig, whether any one likes this Passage upon the strength of his own Judgment; it is all one to me: And yet I believe we shall mend the Matter, if we read *at* instead of *&*; because there ought to be an *Antithesis* between the two Clauses. *Europa*, says *Horace*, when she play'd upon the Shore, made nothing to bestride the Bull; but when she was half Seas over, then she began to look Pale and be Frighted.

(h) *Oppidis Creten, Pater, & relietum Filia nomen.*] My Worcester Copy says,

Oppidis Cretam, & pater, & relietum.

And if you admit this *Lection*, then *filia* must be the *Genitive Case*; as thus, *O Pater, & nomen filia a me relietum.* But all the old Books, the *Gravian*, *Queen's-College*, and others, say *Creten, Pater &*. See *Pater &* in *Statius*, or something like it. *Silv. 2, 7.* By this means *filia* will be the *Dative Case*; as thus, *O Pater, nomen relietum mihi filia*, that is, *Byrne a Daughter*. The Sense is good either way; the last of the two Constructions is favour'd by *Ovid*, as *Torrentius* and *Dacier* have quoted him. *Heroid. 10.* where *Ariadne* speaks.

Proditæ sunt factis nomina cara meo.

That is, *I have betray'd my Father and Country, which are two Names of Duty.* See *Tibull. 3, 4.* The other Construction may be justify'd by that in *Ovid. Met. 8, 464. Ibid. v. 508.* where the *duo nomina matris & sororis* belong to *Althea*, as here the Name of Daughter to *Europa*. See *Nonius* in *v. Sanctitudo. Id. in v. Deintegrare. Caecilins.* But that in *Hermione's* Speech to *Orestes* is ambiguous. *Heroid. 8, 29.* For there is no knowing whether the *Nomina bina* there mentioned, signify the Husband or Brother, the Sister or Wife; and yet the first Interpretation of these two

B

pleases

pleases us best, because of what goes before. If then you are most inclined to take *ytia* in the *Genitive Case*, then you may read according to the *Worcester Copy*,

Qua, simul centum tetigit potentem

Oppidis Cretam; O Pater, O relictum

Filia nomen, Pietasque dixit, Victa furore!

Or else more agreeably to the other Copies,

Oppidis Cretam; Pater o, relictum o

Filia nomen ———

That is, *The Duty of a Daughter which I have gone off from and betray'd.* See *Hor. Epil.* 2, 2, v. 69. but if the *Vulgar Lesson* pleases you best,

———— *Pater o relictum*
Filia nomen!

The Sense will be thus, *O my Father, whom I have forsaken, and run away from his Family!* See *Verse 49.* *Mosschus* upon the same Subject; *Europa*, v. 142. I give you free Leave and Permission to Construe it which way you please; only be sure to remember and Point the place so, that you may join *Pietas* *vieta* *furore* together; for tho' some of the Interpreters think it very convenient to say,

that *Europa* was *vieta* *furore*, *stark mad*; for which see *Virgil Aen.* 4, 474. Et in *Calist.* v. 109. Yet it is much better not to maim the Sense, which they would in vain patch together by construing *Pietas* with *filia* *relieta*; and you will make it much finer and prettier, by joining *Pietatem* the Duty which *Europa* ow'd her Father, to *furore* & *temeritate* *vieta*; as if her *Rage* and *Folly* had overcome all Sense of Piety; for which see *Ovid Met.* 15, 173. *Ibid.* 13. *Heroid.* 13. *Ibid.* 14. *Amor.* 3, 10.

(i) *An vitiis carentem laedit imago.*] What are these *Vitia* or *Vices*? I would fain know what they are? And yet all the Books favour this Lesson; only the *Queen's College Copy* blunders, and says *Vetus*. But let the Books reclaim if they think fit never so strenuously, without doubt, we should read *Vitia*. Now I am awake, says *Europa*, am I sorry for my Fault, my Debauchery? Or is it a Dream, and Am I still a Maid? Immodesty is a Vice, and for this see *Plautus* and *Terence* in several places. *Gellius* 2, 23. *Acro* the *Scholias*t upon the place says, *Am I without fault, and only in a Dream?* The Plural Number was never made use of upon this occasion before.

(k) *Cornua tauri.*] Thus we find it in the *Loescherian Edition*

Edition
gains,
greedil
crowde
Edition
Edition
belong
Palma
Gravi
dalen
at-Soc
Place
was
Hera
and
723
over
such
ry
leat
a
Tre
eve
sun
the
he
wh
ba
a
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C
y
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i

Edition an. 1498; this *Cruquius*, *Lambin* and *Torrentius* greedily laid hold on, and crowded it into the Modern Editions; but the old *Venetian* Edition, with the best Books belonging to *Cruquius* and *Pulmannus*, and my *Leyden*, *Gravian*, *Queen's-College*, *Magdalen-College*, *Galean* and *Royal-Society* Copies, write the Place more elegantly thus

— *Cornua Monstri*. It was but a little before that *Horace* mentioned *Juvenens*, and then again, *Taurus*, Verse 72; so that *Taurus* repeated over and over again must be such putid Tautology as every Reader cannot but nauseate. *Monstri* is therefore a good Word, because this Treacherous Bull, so soon as ever he arriv'd at *Crete*, assumed a Human Form, and then lay with *Europa*. Don't hearken to the Interpreters, when they tell you he debauched her in the Shape of a Bull. See *Moschus* in *Europæ*. v, 159. *Ovid Fast.* 5, v. 615.

(1) *Ledere collum*.] All the Copies agree to it thus, and yet not one of the Ancients ever used *ledere* in this Sense, so as to signifie to cloak, to noose, to strangle. It is best therefore to read *Elidere*, according to some of *Lambin*'s Copies. See *Carm.* 1, 2. Thus *Nick Heinsius* corrected the place in the Margin of his Book. He further says upon *Ovid Pastor.* 4, v, 371,

We ought also to read elidere in Horace. Li. 3, od. 27, where at present ledere collum takes place. See Metam 11. Lucan. 2. Thus far Heinsius. Add to these Quorations, Ovid Met. 12. Heroid. 9. Id. in Ibid. v, 569. Seneca Hercul. Fur. 221. Seneca de Provid. c. 6. Id. Quæst. Nat. 6, 28. Lactantius de Morite Persecut. c, 30. Hieronymus contra Jovini. l. 2. Where I suppose we ought to read eludere instead of excludere. See also Seneca Her. Æte.

*Hisne ego lacertis colla Nemæ mali
Elisa pressi ?* —

For thus Father *Gronovius* mends the Place from the *Medicean Copy*, whereas *Spoilia* had before corrupted all the Editions. *Prudentius. Peristeph.* v, 1108.

(m) *Cum tibi invisus.*] *Do not, says Venus, chide or be angry, when the Bull shall hold out his Horns for you to Buffet.* Here with the good Leave of that smart Fellow *Dacier*, I will freely own, I am so much a Blockhead, as not to perceive the great Beauty of these words, with which he is so much smitten and enamour'd. *When the Bull returns, then give over your Anger.* But what should she do in the mean time? must she be left in such a Heat and Ferment? I should rather think, the poor Girl

ought to be comforted and pacified, when she was almost mad with Grief and Rage. But says he, *Cease your Anger, when the Bull comes and offers himself to be torn to pieces by you.* Was there any fear, that in her Passion she should tear the God to Pieces in the shape of a Bull? Is this Fine, and Pretty, and worthy our Admiration? No by no Means; we have more Sense than to think so. The Venetian Edition an. 1490, says *Dum tibi invisus, and not cum.* A very pretty Fellow, one George Fabricius, published the Place thus, anno 1555, *Non tibi invisus*; but I cannot find that he had any Books to bear him out in't. However that be; the Librarians might easily Blunder at this little Word; for as I have often said, they frequently omit the first Letters of a Verse. I think, the whole Verse ought to be refitted thus,

*Mox ubi lussit satis, Abstineto,
Dixit, irarum calidaque rixa:
Jam tibi injustus laceranda
reddet*

Cornua taurus

For Venus answers in this

Place, what Europa had said just before;

Siquis infamem mihi nunc juvenum, &c,

That is, *Why do you wish in your Rage to meet some Bull, in order to cut him Piece-meal with a Sword, or knock off his Horns? Be not so very much concerned, because this Monster is got off unpunish'd; for see, he comes of his own accord without your Bidding, and surrenders himself at Discretion to be used as you think fit.* An old stanch Whoremaster will readily submit to be whipt by his Wench, when she is in the Humour. Thus Ovid, the great Dictator of Love, directs his Followers. I am much Mistaken, or this is a very pretty Irony, worthy the Genius of Horace. *Injustus*, as I have mended it, does not vary very much from *invisus*, which is too rude a Word to be apply'd *multum amato*, To the Bull that Europa loved so well, or to be used by Venus in her Gallery. *Injustus* signifies Voluntary, and without Bidding. See Hor. Epod. 16. Virgil Georg. 1, 55.



NOTES upon NOTES. ODE 27. 21

SIVE enim cum interpretibus credas, sub Tauri imagine id perpetratum est.] This is a wonderful Caution, by which the Dr. would not have us think, that Europa really lay with a Bull. Certainly our worthy Commentator has a strange Notion of Europa's Capacity, and that of his Readers.



O D E XXVIII. *Ad LYDEN.*

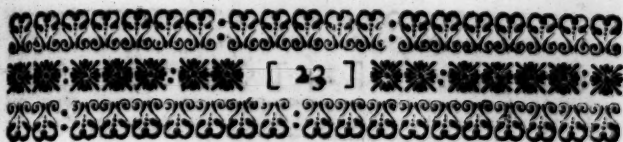
(a) **F** *Esto quid potius die
 Neptuni facias? prome reconditum,
 Lyde, strenua Cacubum;
 Munitaque adhibe vim sapientia.
 Inclinare meridiem
 Sentis; ac veluti stet volucris dies,
 Parcis deripere horreo
 Cessantem Bibuli consulis amphoram.
 Nos cantabimus invicem
 Neptunum & virides Nereidum comas;
 Tu curvâ recines lyrâ
 Latonam, & celeris spicula Cynthia:
 Summo carmine, qua Cnidon
 Fulgentesque tenet (b) Cycladas, & Paphum
 Junctis visit oloribus,
 Dicetur; meritâ Nox quoque naniâ.*

Dr. B—'s NOTES, ODE 28.

(a) **F** *Esto quid potius die Neptuni faciam.*] It is plain, this *Lyde* was not *Horace's Maid*, but his *Mistress*; so that the Entertainment is at her House, and not at *Horace's*. This Reading therefore, which is to be found in all the Copies, is very silly; *Quid faciam?* as if the Wine were provided at *Horace's* Expence. But do you stand it out, and write *facias*, tho' a hundred Manuscripts should

say to the contrary. I wonder how so notorious a Blunder should escape the Foresight of our acute Interpreters.

(b) *Cycladas & Paphon.*] My *Leyden*, *Zulichemian*, *Queen's-College*, *Peterhouse*, *Magdalen College*, and other Copies, with those of *Torrentius*, say *Paphum*: This I like, because it prevents the Verses from ending with the same Letter, *Cnidon*, *Paphon*.



ODE XXVIII. To LYDE.

With Mirth and Joy unbend thy Soul,
And for the Hogshead call;
With rich *Cacubian* fill the Bowl,
For this is *Neptune's* Festival.

From *Bibulus* we date the Juice,
Which now should crown the Glass;
Without delay that Cask produce,
For see, the Day declines apace.

I'll sing of *Neptune*, and his Train
Of Nymphs with Sea-green Hair;
You to *Latona's* Praise shall strain
The Lyre, and to *Diana* fair.

We'll sing of *Venus* and her Doves,
With which she wings her Flight
To *Cnidos* and the *Paphian* Groves,
And praise the Goddess of the Night.

ODE



ODE XXIX. Ad MACENATEM.

TYrrhena regum progenies, tibi
Non ante verso lene merum cado,
Cum flore, Macenas, rosarium, &
Pressa tuis balanus capillis,

Famdudum apud me est. eripe te mora:
Nec semper udum Tibur & Æsula
Declive contempleris aruum, &
Telegoni juga parricida.

Fastidiosam desere copiam, &
Molem propinquam nubibus arduis:
Omitte mirari beata
Fumum & opes strepitumque Roma.

Plerumque grata divitibus vices,
Mundaque parvo sub lare pauperum
Cana, sine aulais & ostro,
Sollicitam explicnere frontem.

Jam clarus occultum (a) Andromeda pater
Ostendit ignem; jam Procyon furit,
Et stella vesani Leonis,
Sole dies referente siccos.

ODE XXIX. To MÆCENAS.

DEscended from the Royal Blood
 Of Kings, to whom *Etruria* bow'd,
 For you my Rosie Garlands I prepare,
 And pour my Wine upon a happy Day;
 These Oyntments shall perfume your Hair;
 Come to your Friend without delay:
 Leave *Æscula* and *Tibur's* cold Recess;
 Come taste for once the Sweets of Privacy and Ease.

Forfakc awhile your gawdy Seat,
 And the Fateague of being Great;
 Fly the Amusements of the smoaky Town,
 Where Noise, and Wealth, and Trade, consume
 each Hour;
 Try the blest Change, and quit your Gown
 To share the Pleasures of the Poor;
 There free from Pomp and Equipage, carouse,
 Unlade your Mind of Business, and unbend your
 Brows.

Already *Cepheus* mounts the Sky,
 And scorching *Procyon* rages high;
 Mad *Leo* sheds around his pointed Fire,
 And beamy *Phabus* fries the burning Plains;
 The Flocks to Shades and Streams retire;
 The Flocks, and Herds, and sweating Swains,
 All follow great *Sylvanus* to the Groves,
 Whilst not a Breeze of Air the quivering Branches
 moves. C You

*Fam pastor umbras cum grege languido
 Rivumque fessus quarit, (b) & horridi
 Dumeta Silvani: caretque
 Ripa vagis taciturna ventis.*

*Tu, civitatem quis deceat status,
 Curas, & Urbi sollicitus times,
 Quid Seres & regnata Cyro
 Bactra parent, (c) Tanaisque discors.*

*Prudens futuri temporis exitum
 Caliginosâ nocte premit Deus;
 Rideique, si mortalis ultra
 Fas trepidat. quod adest, memento*

*Componere aquas: cetera fluminis
 Ritu feruntur, (d) nunc medio alveo
 Cum pace delabantis Etruscum
 In mare, nunc lapides adesos,*

*Stirpesque raptas, & pecus, & domos
 Volventis unâ, non sine montium
 Clamore vicinaque silva,
 Cum fera diluvies quietos*

*Irritat amnes. ille potens sui
 Latuque deget, (e) cui licet in diem
 Dixisse, Vixi: cras vel atra
 Nube polum Pater occupato,*

You to the Publick Good apply
Your Thoughts, intent on Policy:
Fain you would know, where *Cyrus* threatens War,
Or what intestine Broils the *Getae* destroy,
And what the *Seres*: but forbear
The vain Enquiry, and enjoy
The present Hour: The Gods from human Sight
Hide the Events of Fate in Everlasting Night.

All worldly Things, like Waters flow,
Sometimes too high, sometimes too low:
Sometimes the even Current gently glides
Down to the Deep, and oft with mighty Roar
Bears Rocks upon its swelling Tides,
Sweeps Herds and Houses from the Shore
And Trunks of Trees; the Rivers quit their Bounds,
Whilst every lofty Hill and neighb'ring Wood re-
sounds.

Happy the Mortal, who can say,
'Tis well, for I have liv'd to Day;
To morrow let black Clouds and Storms arise,
Or let the Sun exert his beamy Pow'r:
Nothing can interrupt my Bliss;
I seiz'd, and have enjoy'd my Hour:
The Gods themselves, howe'er they smile or frown,
Cannot recall what's past; for that is all my own.

*Vel sole puro: non tamen irritum,
 Quodcunque retro est, efficiet; neque
 Diffinget, infectumque reddet,
 Quod fugiens semel hora vexit.*

*Fortuna saevo laia negotio, &
 Ludum insolentem ludere pertinax,
 Transmutat incertos honores,
 Nunc mihi, nunc alii benigna.*

*Laudo manentem: si celeres quatit
 Pennas; resigno qua dedit, & mea
 Virtute me involvo, probamque
 Pauperiem sine dote quaro.*

*Non est meum, si mugiat Africis
 Malus procellis, ad miseras preces
 Decurrere, & votis pacisci,
 Ne Cypria Tyriaque merces*

*Addant avaro divitias mari..
 Tum me biremis praesidio scapha
 Tutum per Aëaos tumultus
 (f) Aura feret, geminusque Pollux.*



Fortune, the wanton fickle Dame,
Plays on, and cheats us in the Game:
Now gives, and the next Moment takes away;
From me to you transfers th' uncertain Crown:
I court her when dispos'd to stay;
But if she threatens to be gone,
Thus with a Breath I toss her to the Wind,¹
And still in Virtue's Arms a kindly Shelter find.

'Tis not for me to wish in vain,
When Storms grow loud upon the Main,
Or importune the Gods with needless Pray'rs,
Least Neptune should enrich the greedy Tide
With Cyprian or with Tyrian Wares;
I in my little Bark can ride,
And to the wish'd-for Shore securely row,
Whilst Stars propitious shine, and gentle Breezes blow.



(a) *Andromedæ pater.*] The old Editions, and the Books belonging to Cruguius, Lambin, and my self, say *Antromedæ*. This is right. See Nick Heinſius upon Ovid. *Heroid.* 18, v, 149.

(b) *Et horridi dumæta Silvani.*] The *Battelian*, and one of the *Bullæan* Copies, with two belonging to Lambin and Palmannus, say, *Horrida dumæta*. See Seneca *Her. Act.* v, 135. But the better Sort say, *Horridi*; and this we follow. See *Martial.* 20, 92.

(c) *Tanaisque difcors.*] The Interpreters do not give us a good Reason, why *Tanais* should be called *Discors*. Is it, because it separates *Europe* from *Asia*? But then why should it be called *Secum Discors*; for a *Terminus*, or *Boundary*, is not called *Discors*, because it separates one thing from another. Or is it called *Discors*, because the People, who lived near it, were often engaged in civil Wars, and were perhaps at that time at War with the *Bactrians*? But both these Interpretations contradict the Design of Horace; for why should *Macenas* be afraid of their Preparations against the *Romans*, if they were at War one with another? This, one would think, should be a Reason, why *Macenas* should cast away Care. See *Car.* 3, 3. For my Part, instead of explaining this Place, I always thought there wanted a Word here, which our stupid Librarians did not understand. Either I am out, or

Horace wrote it thus — *Tanaisque difcors*. He calls it *difcors*, because it belongs neither to *Europe* nor *Asia*, but is situate between both, and so not reckon'd with either. See this Word in Ovid *Amor.* 2, 12, restored by the illustrious Heinſius from the excellent *Palaemian* Copy. The old Glossary says, *Difcors*, διαχωριστός, διασπαστός. See what Heinſius himself says of this Word, in his *Dissertation upon Sabin.* *Epist.* 1, v, 35.

(d) *Nunc medio alveo tum pæc delabens.*] What Lambin remarks of his Books, I can say of my *Græcian* and *Galean* Copy, where I read *Medio aqore, alveo* being written in the *Margen*, as a various *Lesson*. In all the other Copies we find *alveo*, and *Aqore* on the side of it. I like *alveo* best, which the Editions also follow'd. See Curtius 5, c, 13. Ovid *Amor.* 2, 13. *Delapsus ab alveo*, where we ought to read in *alveo*, not only by Conjecture, but also according to the Copies which N. Heinſius inspected. *Per septem portas* signifies the seven Mouths of the Nile, often mention'd by the Poets.

(e) *Cui licet in diem Dixisse vixi.*] It may be doubted, whether the Poet means, *In diem vixi*, or *In diem dixisse*. The first of these two Constructions was best liked by the Interpreters; they suppose that Man to be happy and to have the Command of himself

himself, who only lives to-day, without caring for To-morrow. See *Quintilian* Declam. 13. *Cicero* de Orat. 2. *Pliny* Epist. 5, 5. This is common among Authors. See *Casaubon* upon *Persius*, Sat. 3. p. 269. But now keep your Eye close, and you will find, that according to this Construction, this Person here ought to say, *vivo*, and not *vixi*. It is therefore best to explain it the other way, which makes the Sense stronger, and sounder. He is truly happy and his own Man, who can say every Day, *I have liv'd*. *In diem*, signifies *Quotidie*; other Authors say, *in dies*. See *Hor.* Serm. 2, 8. *Pliny* Hist. Nat. 7, 2. *Vixi*, that is, *I have liv'd enough to Day*. Let the Gods do what they please with to-morrow. See *Martial* Epist. 3, 15. *Dido* ap. *Virgil* *Æn.* 4, 653. *Seneca* de Benefic. 5, 17. *Id.* Epist. 12. All these say *vixi*, *I have liv'd*.

(f) *Aura feret geminusque Pollux*.] Not a Man of all the Interpreters, no not *Dacier* himself, who often falls foul upon the Fraternity, can squeeze the least good Sense out of this Passage, fit to be put into the Mouth of such a bright Fellow as *Horace*. The Truth of it is, we must first correct the Place, before we can explain it. Thus then you must read,

*Tum me birem is praesidio scapha
Tutum per Ægeos tumultus
Aura ferat geminusque
Pollux.*

The best Copies, and the old *Lescherian* Edition, say *tum*, and not *tunc*. The *Galean* and two *Bodleian* Copies do plainly write, *ferat*. If, says our Author, *Fortune* takes away that which she had before given me, *I resign it very freely*; and if *I should happen to be surprized in a great Ship by a Storm*, *I would not like other Sailors fall to praying, that the Riches and Merchandize, which were then on-board, might be saved from the Wreck: But upon such an Occasion, what do you think, O my Friend I should desire or pray for? why,*

————— *Tum me birem is &c.*

That is, *I should give myself no manner of Trouble, what became of my little Effects; but should think it a very great Deliverance, if I might get naked to Land in a small Schooner, and leave all my Goods to perish in the Shipwreck*. *Juvenal*, speaking of his Friend, Sat. 12, says, That upon a like occasion of Danger, he was very glad to save himself, by throwing all his most valuable Wares overboard. *Horace* uses this Expression, *Scapha Praesidio*, because the Antients had always a Long-boat to their Ships, as we have now, on purpose to save their Men in a Storm. See this elegantly described by *Statius*, *Silv.* 1, 4.

————— *Immensa veluti con-*
nena Carinae
Cymba minor, &c.

ODE

ODE XXX.

EXegi monumentum are perennius,
 Regalique situ Pyramidum altius;
 Quod non imber edax, non Aquilo impotens
 Possit diruere, aut innumerabilis
 Annorum series & fuga temporum.
 Non omnis moriar; multaque pars mei
 Vitabit Libitinam. usque ego postera
 Crescam laude recens; dum Capitolium
 Scandet cum tacita virgine pontifex.
 Dicar, quâ violens obstrepit Ausidus,
 (a) Et quâ pauper aqua Daunus agrestium
 Regnavit populorum, ex humili potens,
 Princeps Æolium carmen ad Italos
 Deduxisse modos. sume superbiam
 Quasitam meritis, (b) & mihi Delphicâ
 Lauro cinge volens, Melpomene, comam.





ODE XXX.

TO my own Name this Monument I raise,
High as the *Pyramids*, and strong as Brass;
Which neither Storms nor Tempests shall deface:

This shall remain, whilst Time glides nimbly by;
And the swift Years in measur'd Stages fly,
For I'll not perish, not entirely die.

My Fame, my better Half, shall never end,
Whilst Mitred Priests before the Altar bend,
And *Vestal* Nymphs the *Capitol* ascend.

Where *Ausidus* with rapid Fury flows,
And *Damnus* heretofore his Dwelling chose,
And from a low Estate to Empire rose,

The distant Race of *Latins* shall admire
Me the first Bard, who urg'd with Sacred Fire,
Tun'd a *Greek* Measure to a *Roman* Lyre.

Be bold, my Muse ! to claim the just Renown,
Thy Merits and Immortal Lays have won;
And deck thy Poet with a Laurel Crown.



(a) **E**^T *quà pauper aqua.*] It is a great while ago, that the Critics mended this Passage thus,

*Dicar, quà violens obstrepit
Aufidus,*

*Et quà Daunus aquà pauper a-
grestium*

*Regnavit populorum, ex humili
potens,*

*Princeps Eolium carmen in I-
tales*

Deduxisse modos. —

Here the old Editions handed about *Regnator*; but Porphyrio, Servius, and the Cruquian Copies confirm the true undoubted *Lesion*, *Regnavit populorum*; and with these my Galean, Leyden and Queen's College Copy at first hand agree. But there is one Point in which most of the Interpreters mistake, and another, in which all of them are out. For by this *Daunus pauper aqua*, some of them understand a River; whereas *Daunus* was King of *Apulia*, a dry Sandy Country; for which reason he is elegantly called *Pauper aqua*. See *Silius Ital. li. 8. Apuleius in Floridis*. Then it is a Blunder to apply these Words (*ex humili potens*) to *Horace*, which both the Old and New Interpreters have fallen into. He glories, says they, that he should attain to such high Honours by his Poetry, though he were born of mean Parents. See *Vomanns in Epigram de Cicer. Hor. Epif. 1.*

20. But by the good leave of these smart Fellows, though *Horace* grew to be a great Man, and to keep good Company by his Learning, yet if I know any thing of him, he would not flourish in such a manner, and call himself *Potens*. What? Can you imagine, that he, who was Content with a little Farm at *Sabinum*, and who, as he says himself, *Carm. 3. 16.* durst not lift his Head very high; and who received no other Favours from *Maecenas*, than now and then to ride in his Chariot, and hear him break a few Jest; would such a one now call himself *Potens*, a mighty Man, and set himself off at this Rate? Let not this be understood of *Horace*, but of King *Daunus*, who was first Monarch of *Apulia*, and who from a private Man became a Prince, from an Exile a Tyrant, from a mean poor Fellow a very great Lord. See *Festus Pompeius. Juvenal Sat. 3. v. 39.*

(b) *Et mihi Delphicâ lauro.*] These Words give us an occasion of Correcting a Passage in *Ovid*, which is in a most deplorable Condition. That Author compares Poetry and Rhetorick together thus, *Pont. 2. 5.*

*Distat opus nostrum; sed semibus
exis ab isdem:
Artis & ingenua Culsor u-
terque sumus.*

Dr. B—'s NOTES. ODE 30. 35

*Thyrus enim vobis, gestata est
Laurea nobis :*

*Sed tamen ambobus debet in-
esse calor.*

*Vigine meis numeris tua dat
facundia nervos :*

*Sic venis a nobis in tua verba.
nitor.*

Here the most Ingenious Nick
Heinsius sets his Mark upon
the middle *Dyftick* as *Spuri-
us. Vobis, Nobis, Ambobus,*
make a strange jarring in ones
Ears. Besides, how came *O-
rators* to use a *Thyrus*? But
now three old Copies belong-
ing to Heinsius say ———

*Delphica non aqne gestata est
laurea nobis.* ——— Where
we ought to restore *vobis*, that
is, *Ton Orators*, which clears
up the Sense. For they, who
had obtain'd the Name and
Dignity of Poets, wore
the *Delphick Laurel*, as *Horace*

here in this place, speaking
of himself, witnesseth. But
there is a deeper Flaw in this
Verse; I shall apply a gentle
Hand, and then make no
doubt, but I shall make it
sound and whole again, so
that *Ovid* himself shall like it.

*Delphica non aqne gustata est
laurea vobis.*

Ton Orators, (says *Ovid*) shall
taste the Laurel, as well as we
Poets, and thereby suck in an
Enthusiastick Power; for you
are to be a little Heated as
well as we, though not quite
so far Transported with down-
right Madness and Frenzy. It
is very well known, that
Prophets and Poets ran mad
by Biting of the Laurel; for
this see *Jurnal. Sat. 7, 19.*

———— *Laureumque memordis.*



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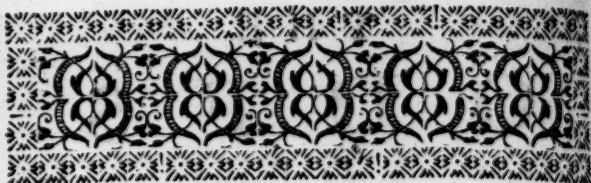
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PART XVIII.

To be Continued.

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Q. Horatii Flacci
O D A R U M



LIB. IV.

ODE I. Ad VENEREM.

(a)



*Ntermissa, Venus, diu
Rursus bella moves? parce, pre-
cor, precor.
Non sum qualis eram bona
Sub regno Cinara. Desine, dul-
cium*

*Mater seva cupidinum,
Circa lustra decem flectere mollibus
Fam durum imperiis: abi,
Quò blanda juvenum te revocant preces.*

(b) *Tempestivus in domum
Paulli, purpureis ales oloribus,
Comissabere Maximi;
Si torvere jecur quaris idoneum.*

*Namque & nobilis, & decens,
Et pro sollicitis non tacitus reis,
Et centum puer artium,
Latè signa feret militiae tuae.*

THE
ODES
OF
HORACE.

BOOK IV.

ODE I. To VENUS.



AFTER a long and lasting Peace,
Venus once more disturbs my Ease;
And yet my former Vigour's lost,
When lovely *Cinara* engross'd
All Hearts, and was the Reigning
Toast.

Relentless Queen of soft Desires!
O spare me, and assuage my Fires;
I'm old and stiff, and cannot bear
Your Yoke; hence to the Young and Fair,
Your better Votaries, repair.

Go with your Chariot and your Doves,
And all your little wanton Loves
To *Paulus*, with high Vigour blest;
Go to his gentle amorous Breast,
Fit to receive so warm a Guest:

For he is Noble, Gay and Young,
And has a sweet, enchanting Tongue;
By him your Empire will increase,
For he's a Master of Address,
And has a thousand Arts to please.

Et, quandoque potentior

(c) *Largis muneribus riserit amuli,
Albanos prope te lacus*

Ponet marmoream sub trabe citreâ.

Illic plurima navibus

*Duces thura ; (d) Iyraque & Berecynthiâ
Delectabere tibiâ*

Mistis carminibus non sine fistulâ.

Illic bis pueri die

*Numen cum teneris virginibus tuum
Laudantes, pede candido*

In morem Salium ter quatient humum.

Me nec fœmina, nec puer

*Fam, nec spes animi credula mutui,
Nec certare juvat mero,*

Nec vincere novis tempora floribus.

Sed cur, heu ! Ligurine, cur

Manat rara meas lacrima per genas ?

Cur facunda parum decoro

Inter verba cadit lingua silentio ?

(e) *Nocturnis te ego somniis*

*fam captum teneo, jam volucrem sequor
Te per gramina Martii*

Campi, te per aquas, dure, volubiles.

Dr. B—'s NOTES. ODE I.

(a) [Intermissa Venus diu.] The Interpreters have committed a Blunder in this Place, which would have been inexcusable even in a School-boy: For in these Words,

*Intermissa Venus diu,
Rursus bella moves ?*

they construe *Intermissa* with *Venus* ; whereas it can never be good *Latin*, if we suppose that *Venus* here signifies the Goddess of Love, and not the Passion. As for you, O Reader ! if you have any Guts in your Brains, I would have you join *Intermissa* and *Bella* together

A Marble Statue for his Sake
Shall glitter near th' *Albanian* Lake,
When by your Aid the happy Man
Can triumph in a Rival's Pain,
And laugh to see him bribe in vain.

There Incense, ever fresh and sweet,
Your Nostrils with Perfumes shall greet ;
The Pipe its warbling Voice shall raise,
The Pipe and Lyre begin their Lays,
And join in Consort to your Praise.

Our Youth and Virgins twice a Day
Shall revel there, and sport and play ;
Their snowy Feet shall nimbly bound,
Whilst hand in hand they beat the Ground,
And put the *Salick* Measure round.

Whilst I, unfit for amorous Joys,
Alike neglect the Nymphs and Boys ;
No Garlands round my Temples bend,
Nor can I with my Jovial Friend
In Laughing Bumpers long contend.

Yet tell me, *Ligurinus*, tell,
Why do these Tears thus gently steal
Along my Cheeks with Sorrow drown'd ?
Why are my Lips thus fault'ring found,
With an imperfect broken Sound ?

Thee in my Dreams each Night I chase,
Thee oft with eager Arms embrace ;
As o'er the dusty Plains you stray,
Or in the flowing Waters play,
Ah, Youth ! more swift, more false than they.

together, and point the Pas-
sage thus,

*Intermissa, Venus, diu
Rursus bella moves ?*

And then the Method of Con-
struing it is thus, O *Venus* !

*rursus moves bella, diu inter-
missa ; O Venus ! you again
make War upon me, after a
long Cessation of Arms. Bel-
lum intermittere is a Phrase
that may be found in Petro-
nius. p. 379.*

A 3

(b). Tem-

(b) *Tempestivus in domo.*] The *Grævian*, *Queens-College*, *Battelian*, *Galean*, both the *Bodleian* Copies, with others belonging to *Lambin* and *Pulmannus*, say *Domum*; Which, in my Judgment, ought to be received. *Commissari in domum* may be seen in *Gellius*, 4, 14. *Livy*, 40, 7. *Theocritus*. Idyl. 3, v. 1. *Horace*, upon the same Occasion, says,

----- *Transfer in adem.*

(c) *Largis muneribus riserit amuli.*] Two Copies of *Torrentius*, and one of *Bersmannus* say, *Largi*. So say our *Worcester*, *Royal Society*, and *Grævian* Copy, at second hand. To this we agree. For though *largis muneribus* is a very good Phrase, for which see *Apuleius Metam.* 2. *Boetius* *Consol.* 2. *Metr.* 2. Yet the *Verseification* will be much sweeter, and the Sense much stronger, if you read *Largi*. *Largus* signifies *Liberal*, *Prodigal*. See *Cicero de offic.* Besides, *Largiamuli munera*, the Presents of, a prodigal Rival, is a Phrase of a more forcible and extensive Signification; for it imports, that this lavish Fellow often repeated his Presents; whereas *Larga munera amuli* may signify the Presents of a Miser, who it may be does not make them above once, and then perhaps with an ill Will.

(d) *Lyraq; & Berecynthia delectabere tibia.*] The *Blay-*

dinian Copy belonging to *Cruquius*, which is older than all the rest, and two Books of *Bersmannus*, say,

----- *Lyraque & Berecynthia delectabere tibia,*

Mixtis carminibus, non fistulâ.

This is by much the better Lesson of the Two, even in the Judgment of *Nich. Heinsius*, who has set his Mark of Approbation upon it, to which I agree. You shall, says *Horace*, be entertained with the Harp and Pipe, which shall play a Consort to you. This Composition and Order of putting Words together, is frequently to be met with among the Poets. See *Virgil Æneid.* 10, and 12. *Lucretius*, 6, 377. *Valerius Flaccus*, 5, 100. *Prudentius Psychom.* 351. As the Words run in the *Vulgar Lesson*, the Construction is much more intricate, *Delectabere carminibus, mixtis lyra & tibia*; You shall be entertained with a Consort, consisting of a Harp and a Pipe. We find a Parallel Phrase to *mixtis lyra* in *Ovid. Epist. Parid.* And yet I cannot but think, that our Author, when this came into his Head, would rather have said *Mixtis Lyra* than *Mixtis Lyra*, according to a Phrase in *Virgil, Æneid.* 8. and 12. We must also take Notice, that at Verse 28, instead of *quattient*, the *Grævian* and *Queens-College* Copies,

pies, which are very old, read *quatiunt*.

(e) *Nocturnis te ego somniis*.] This same *te* here, which got Footing in the Editions of Lambin and Torrentius, whence the other Editors transcrib'd it, is not to be found in the old Editions, no not in that publish'd by Cruquius; nay most of the

Manuscripts disown it. The *Gravian*, and one of the *Bodleian* Copies, say, *Nocturnis ego te somniis*: The *Queens-College*, *Nocturnis te somniis*. It is plain this *te* crept out of the *Interlineations* into the *Text*. I cannot hear any Tale or Tidings of it any where else.

NOTES upon NOTES. ODE I.

Majus autem quid denotant largi æmuli munera, quippe quæ ille prodigus iterum iterumque ingerere solet; quam larga munera æmuli, fortasse avari, & semel tantum atque invito animo donata.] The Dispute here is, which of the two, the Epithet *Largus* shall belong to, whether to the *Giver*, or to the *Presents*. If the Lover is known by his Presents, which is an establish'd Rule, then *Larga Munera* is most proper: But the Doctor is of another Opinion; and therefore he writes, *Largi Æmuli*. His Reason is admirable; *A Miser may give large Gifts sometimes, and therefore the Epithet ought to belong to Æmuli*. Now by much such another Reason will I prove, that the Epithet ought not to belong to *Æmuli*; For a *Prodigal Fellow may sometimes give but a small Matter*, and for this I could assign more Causes than one; and therefore, in Spite of

Doctor B. the Epithet shall go along with *Munera*.

Comissari in domum; ut Gellius. 4. 14. Apud eos dixit comissatorem Mancinum ad ædes suas venisse. Livius, 40, 7. Quin comissatum ad fratrem imus. Theocritus, Idyll. 3. v. 1. Κωμάβδω ποτὶ τὰν Ἀμαρυλλίδα.] The Reader will plainly see by these Quotations, that the Doctor proves a *Latin Phrase* by the Authority of a *Greek* one; and instead of convincing us that *Comissari* governs an *Accusative Case* with a *Preposition*, he only gives us to understand, that according to *Gellius* and *Livy*, *Imus* and *Venisse* (two Words that had nothing to do here) do actually govern such a *Case* with *Comissator* and *Comissatum* in their Company. Do but bate the Doctor this small Circumstance, and he might as well have quoted from the renowned *Lilly*,

No, nas, navi, vocito, vocas, vocitavi.

ODE II. *Ad ANTONIUM JULUM.*

Pindarum quisquis studet emulari,
Fule, ceratis ope Dadaleâ
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens (a) velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo
Pindarus ore ;

Laureâ donandus Apollinari,
Seu per audaces nova Dithyrambos
Verba devolvit, numerisque fertur
Lege solutis :

(b) Seu Deos, regesve canit Deorum
Sanguinem, per quos cecidere justâ
Morte Centauri, cecidit tremenda
Flamma Chimæra :

(c) Sive, quos Elæa domum reducit
Palma caelestes, pugilemve equumve
Dicit, & centum potiore signis
Munere donat :

Flebili sponsa juvenemve raptum
Plorat ; & vires, animumque, moresque

(d) Aureos educit in astra, nigroque
Invidet Orco.

Multa Dircaum levat aura cyncum,
Tendit, Antoni, quoties in altos
Nubium tractus : ego, apis Matinæ
More modoque.

Gratæ

ODE II. To ANTONIUS JULUS.

HE, who to *Pindar's* Flights would rise,
 With Pinions not his own,
 Like *Icarus* attempts the Skies,
 And soon shall tumble down.

Pindar's a mighty raging Flood,
 That from some Mountain flows,
 Rapid, and warm, and deep, and loud,
 Whose Force no Limits knows.

To him *Apollo* yields the Bays,
 When proud of *Liberty*,
 In loose unmeasur'd Strains he plays,
 From slavish Numbers free.

Whether in lofty Verse he sing
 Some celebrated Name ;
 Some mighty God, or Godlike King,
 Who could a Monster tame ;

Or chaunt th' *Olympick* Victor's Fame,
 In everlasting Lays ;
 And give him a more Deathless Name,
 Than *Sculpture's* Self can raise.

Or whether he lament some Youth
 Agreeable and brave ;
 Proclaim his Courage and his Truth,
 And snatch him from the Grave.

He, wrapt in *Æther*, like the Swan,
 Aspiring soars on High ;
 Like the Bee, just skim the Plain,
 And round the Meadows fly.

From

Grata carpentis thyma (e) per laborem
 Plurimum, circa nemus, (f) uvidique
 Tiburis ripas, operosa parvus
 Carmina fingo.

Concines majore poeta plectro
 Casarem, quandoque trahet feroces
 Per sacrum clivum meritâ decorus
 Eronde Sygambros :

Quo nihil majus meliusve terris
 Fata donavere, bonique Divi,
 Nec dabunt, quamvis redeant in aurum
 Tempora priscum.

Concines latosque dies, & urbis
 Publicum ludum super impetrato
 Fortis Augusti reditu, forumque
 Litibus orbum.

Tum mea (g) (si quid loquor audiendum)
 Vocis accedet bona pars ; &, ô Sol
 Pulcher, ô laudande, canam, recepto
 Casare felix.

(h) Isque dum procedit, Io triumphæ,
 Non semel dicemus, Io triumphæ,
 Civitas omnis ; dabimusque Divis
 Thura benignis.

Te decem tauri, totidemque vacca ;
 Me tener solvet vitulus, relictâ
 Matre qui largis juvenescit herbis
 In mea vota ;

Fronte curvatos imitatus ignes
 (i) Tertium luna referentis ortum,
 (k) Quâ notam duxit, niveus videri,
 Cætera fulvus.

The ODES of HORACE. 13

From *Tibur's* Groves and watry Shore,
With never ceasing Pains
I cull the Sweets of every Flow'r,
And form my labour'd Strains.

Of *Cæsar's* Triumphs you shall sing,
That grace the Sacred Way ;
And praise him on a nobler String,
Who made the *Gaul* obey.

Cæsar's the greatest Good below,
The Gods themselves could give ;
The Pow'rs no greater could bestow,
Should *Saturn's* Age revive.

Do you rehearse the publick Joys,
On lofty Pinions borne,
The *Forum* free from Strife and Noise,
At *Cæsar's* safe Return.

If then my humble Lays prevail
Amidst the Voice of *Rome*,
I'll cry, O happy *Sun* ! all Hail !
Who bring'st great *Cæsar* home.

Let *Iō, Iō*, ring around,
As *Cæsar* moves along ;
Let Incense smoak, and *Iō* sound,
The universal Song.

Ten brawny Bulls must bleed for you,
As many lowing Cows ;
A wanton Heifer is my Due,
Reserv'd to crown my Vows :

Like the New-Moon her bended Horns
In even Spaces shine ;
A Milk-white Star her Head adorns,
And marks the yellow Skia.

(a) *Volunt*

(a) *VELUT amnis, imbres quem super notas aluere ripas.*] The Oldest of our Copies, the Blandinian belonging to Cruquius, the Leyden, and Grævian, say *Cum super notas saliere ripas*, or *saluere*; but it is to no manner of Purpose, they had better said nothing. See the Method of Feeding Rivers in Seneca, Herc. Fur. v. 933. Statius Achill. 2, 430. Lucretius 1, 282. The Vulgar Lction, *aluere*, is therefore good, and ought to stand.

(b) *Seu Deos Regesque canit.*] Thus all the Editions read it; but I would have you follow some of Lambin's Books, two of Bersmannus, and my Grævian, Colbertine, Galean, and one of my Bodleian Copies, which say *Regesque*; which answers to what comes after in this very Ode, *ive quos Elæa Juvenumve rapitum*. For in Fact, it does not appear, that ever Pindar did sing both of Gods and Kings, or Heroes, in one and the same Sort of Meter; but he sung of the Gods in his Hymns, and of the Heroes in his other Poems. See *Quem virum aut heroa* in our Author. Carm. 1, 12. Pindar speaks to the same Purpose, Olymp. 2.

(c) *Sive quos Elæa.*] This Passage, to the great Dishonor of the Editions, is false Pointed in all of them; which you must correct thus,

*Sive, quos Elæa domum
reducit
Palma cælestes, pugilemve
equumve
Dicit.*

That is, *Sive dicit pugilem aut equum, quos Elæa palma nobilitat.* Whether he commends those who won the Prize at the Olympic Games, by Boxing or Riding. You must not construe it so, as to displace *Quos*, which is a vulgar Mistake. Horace has joined *Pugilem* and *Equum* together in another Place. See *Arte Poet.* v. 84. See also *Dio. Chrysost.* de Reg. 2. The *Equus*, or Horse, is here called *Cæstia*, *Cæstis*, because upon winning the Race, the Conquering Horse was always Honoured with an Encomium and with a Garland. See for this, *Plutarch* in Sympof. 2, 5. *Theocritus* Idyll. 16, 46. These two Quotations have already been under the Direction of a most Illustrious Man, *Ezekiel Spanheim*, to whom this Age has produced no Equal nor any Second in Literature. See his Observations upon *Callimachus*, p. 716. But as for *Ovid*, I think I ought to take him to Task; *Trist.* 4, 10. v. 95.

*Postque meos ortus Pisæ
vincit oliva
Abstulerit decies præmia
victor eques.*

I make no manner of Scruple to say, that *Ovid* wrote with his own Hand, *Equus*.

(d) *Aureos educit in astra*.] Most of the Books say *Reducit*, or *Redducit*; and among these the Oldest, as my *Leyden*, and *Queen's College* at second Hand: But we can never give a Toleration to such a senseless Repetition as this is; for *Horace* had already said, *Verse* 18.

Sive quos Elæa domum reducit.

The first Editions, and the oldest *Grævian* Copy are therefore right, to which some other Books agree; and according to these, we must retain *Educit*; *Educit in astra ex orco*. We find a Parallel Place to this at *Carm.* 8. See also *Seneca*, *Herc. Fur.* 95.

(e) *Per laborem plurimum, circa nemus*.] All the Interpreters of what Sort soever, both Old and New, always pointed this Place thus, so as to make *Plurimum* agree with *Laborem*. As for me, I think it more convenient to tack it on to *Nemus*. *Carpentis per laborem*, does of itself signify, To use a great deal of Pains in Gathering. For this see *Sallust* in *Catalin.* c. 7. The Latin Writers love to express themselves after this manner; *per dolum*, Craftily; *per iram*, in Anger;

per otium, Idly; *per jocum*, in Jest; *per necessitatem*, Necessarily; *per vim*, forcibly, without adding the proper Epithet. By this means also that same Phrase, *Plurimum circa nemus*, will look much finer, and sound more Poetically, than if *Horace* had only said *circa nemus*, which is but a dry naked Expression. See *Ovid*, *Metam.* 14, 361. *Virgil*, *Æneid* 1. *Statius*, *Theb.* 1. In these Places you will find *Plurimum* joined to a Wood and a Mountain. Add to these Quotations, that from *Statius*, *Silv.* 1, 3. where he speaks of *Vopiscus's* Country Seat at *Tibur*.

----- *Longas eadem fugi umbra per undas.*

Where, by the way, I would have you read,

----- *Longas eadem fugit unda per umbras.*

Plurimum nemus is therefore a very good Expression; and yet it had been much more a *propo* for him to have said, *floreum circa nemus*; which would have made his Similitude of a *Matinian Bee* more complete, and answer in all its Parts: Neither does this make any great Alteration in the *Vulgar Reading*. See *Lucretius* 3, 1. *Virgil*, *Æneid.* 1, 430. *Valerius Flaccus* 5, 344.

(f) *Uvi-*

(f) *Uvidique Tiburis ripas.*] All the Books, that I ever look'd into, whether Editions or Manuscripts, say *Ripas*; and yet this is foolish enough; for I believe you will never find *Ripas*, *Banks* or *Shores*, any where, but you will also have some mention made of a River or of Water. I had a Suspicion, that this Passage was corrupted by our Blundering Librarians, who perhaps had mistaken *Tiber*, the River, for *Tibur*, the Village; but then on the other hand, the Transcribers make a Trade of confounding *ripis* and *ri-vis* together, as may be seen in many other Places. Do you read the Place thus, let the Copies say what they will to the contrary,

*Plurimum circa nemus, u-
vidique
Tiburis rivos.*

See *Rivi* in our Author, *Carm.* 1, 7. Rivers are very acceptable to Bees; and for this, see *Virgil*, *Georg.* 4, 19.

(g) *Siquid loquar audiendum.*] The *Grævian*, *Queen's-College*, *Magdalen-College*, and *Bodleian* Copies, with some of *Lambin's*, read the Place thus, which without doubt is Right;

*Tum mea (siquid loquor
audiendum)
Vocis accedet bona pars---*

Siquid loquor, that is, *If ever I made it my Business to say any Thing that the Romans thought worth the Hearing*; for our Author had already published Three Books of his *Odes*, which were greedily caught up, and read by every Body.

(b) *Tuque dum procedis, Io triumphe.*] The *Loschman* Edition, with some Copies of no long standing, say *Tuque*: But the old *Venetian* Edition, and all the oldest Copies say, *Teque*. If you follow the first of these two Lecti^ons, then the Question will be, to what Part of the Sentence *tu* ought to be refer^d. Some Interpreters are of Opinion, that it relates to *Sol*. So that the Construction ought to run thus, *Dum tu, 6 Sol, five dies pulchrior, procedis*; While Thou, O Sun, or Thou, O sunshiny Day, are in your Course: For which you may find a Parallel Place in *Virgil*, *Eclog.* 9. *Æneid.* 3. But such Interpreters as these, certainly thought that they had to do with very easy Readers, and such as would not be sharp upon them. For why? Was *Horace* to cry out, *Io triumphe*, from Morning till Night, so as to make himself hoarse, *Dum dies procedit*, all Day long? Whereas, if our Author had meant the *Sun* in this Place, he would not have said, *Dum* is

tu procedis, but *dum ille procedit*, as is very clear to any one who looks narrowly into the Passage; this is as plain as the Sun. For, says our Author, *Tum canam, & Sol pulcher*; these are the Words of the Song, which he was to sing at that time; so that the Words are to be taken *Materially*, as the *Grammarians* call it: But he does by no means address himself to the *Sun*, and therefore we can never apply those Words, *Tu procedis*, to the *Sun*; for *Horace* is not speaking to any such Person. Other *Interpreters* choose rather to refer these Words to *Antonius Julius*, to whom this Ode is dedicated; so that *Dum Antonius procedit*, *Whilst Antonius march'd along*, all the People were to repeat, *Io triumphe*: But now, I beseech you, upon what Account does *Antonius* make this Procession? Was he the Victor, who was to ride in Triumph? No by no means; for the whole Poem relates to *Augustus's* Triumph over the *Sicambri*, which our Author here foretells would soon happen: Or was he to bear a Part in the Triumph of another, and to ride among the foremost, as being a Man of Renown and in high Dignities; so that he might make a very great Figure, and dazzle the Eyes of the Mob? But neither will this clear

up the Matter; for the *City*, or *People*; were only to cry, *Io triumphe*, to the Person who triumph'd, and to no other. For this see *Ovid*, *Amor.* 1, 2. where he describes the Triumph of *Cupid*. See also *Trist.* 4, 2. *Id. Amor.* 1, 7. We must not therefore permit either the *Sun* or *Anthony* to pass here. It remains therefore, that we say something to those *Interpreters*, who suppose, that the Poet here directs himself to the *Triumph*, and speaks to that; *Dum tu, Io (five &) triumphe, procedis*; *Whilst you O Triumph, move forward*: There is much such another Expression in *Epod.* 9. where he speaks to a *Triumph*, as if it were a *God in Person*. They who think themselves obliged to follow a Majority of the *Copies*, and to read *teque*, are under a Necessity of agreeing to this *Interpretation*. But still the Passage is unsound, if you do but thoroughly examine it; for if you like *teque*, then the Construction that naturally arises from the Place will be this, *Dumque tu, io (id est, &) Triumphe, procedis*; *non semel dicemus hac verba, io triumphe*; *Whilst you, O Triumph, move forward, we shall often cry out, Io Triumphe*. How can we relish such Stuff as this? Or suffer the *Interpreters* to take the first *Io Triumphe* in one Sense, and the

the last in another? Can we bear with such a monstrous Blunder as this in a Terse Elegant Author? On the other hand, if you had rather choose *teque*, then the Sense will be this, *Dumque, o Triumphe, procedis, non semel te dicemus*; And as you, O Triumphe, move forward, we shall often talk of you: But now here, though we should take no Notice of the Repetition of *Io Triumphe* which is silly and putid, and also admit, that the *Civitas omnis*, that is, both Men and Boys, were to write Verses, nay several Verses, upon this Triumph, which is the greatest Absurdity that can possibly be thought of, this Consideration alone is sufficient to overthrow that Construction, when we observe, that, without doubt, our Author meant *Io Triumphe* to be the very Words which the People were to pronounce and utter upon this Occasion: This is certainly Ovid's Meaning in the Places above quoted. See also Tibullus 2, 5. And for this Reason it is, that Horace adds, *non semel dicemus*, because he repeats this Acclamation twice;

*Tuque dum procedis, Io
triumphe
Non semel dicemus, Io
triumphe.*

Ovid does the same in *Art. Amand.* 2. v. 1.

*Dicite, Io Paan, & Io,
bis dicite, Paan.*

I suppose then, that by this time I have refuted all the Arguments, which, with any Colour of Reason, the Interpreters have produced to support this Passage and *Lectio*; and yet that one Thing, which I am just now going to say, is, of itself sufficient to overthrow both the *Lectio*s, *Tuque* and *Teque*, and utterly to erase them; for I affirm, and maintain, to which, I am sure, all Critics must subscribe, if they are in the least Familiar and Conversant with the best Authors, that we can never take either *Tuque*, or

*Teque dum procedis, Io
triumphe,*

in any other Sense, than what occurs in the very next Period,

Te decem tauri totidemque vacca;

which must be understood of one and the same Person; for nothing intervenes whereby the Reader may know to which Person *Tuque* belongs, and to which *Teque*. Now since the last of these two belongs to *Antonius Iulus*, as appears by the Consent of Interpreters, and the very Nature of the Thing; I have already demonstrated,

monstrated, that the first can never by any Means be apply'd to him; it remains therefore, that this *Lectio* is faulty, and then we must seriously set about finding out some other *Reading*, if not the true one, yet the best and most convenient for our Purpose. To this end, *Daniel Heinsius*, a Fellow of very pretty Parts, undertakes to supply us with one of his Conjectures; who, according to his wonted Assurance, positively asserts, that *Horace* wrote with his own Hand thus,

Duxque dum procedit, Io triumphe.

For, says he, there is no other but the Emperor, who rides in Triumph, and is carry'd to the Capitol. For whom are these Acclamations, unless for him? And for whose Sake do the People offer Sacrifices, unless for his, who then triumph'd over his Enemies? Thus far *Daniel*, and he says very well; I own indeed, he had a faint View of the true *Lectio*, but he saw darkly, and as it were through a Cloud; he has only blunder'd in finding out the right Word; for unless I am mightily mistaken, we can cure this Wound with a much gentler Touch of the Hand. Our Author had said thus a little before,

----- *Et o Sol*
Pulcher, o laudande, ex-
nam, recepto
Cæsare felix.

To this he adds, what follows as I have corrected it;

Isque dum procedit, Io triumphe,
Non semel dicemus, Io triumphe.

Isque signifies *Cæsar*; and this Word does so aptly answer all our Purposes, clears up the Sense so well, differs so very little from the *Vulgar Reading*, and is so familiar and so frequently used by the Poets, by way of Repetition, when a Person has been already named by some other Appellation, that it may claim its Place as the true Reading, and plead an inherent Right to prove itself Genuine. See *Isque* in *Virgil*, *Æneid*. 4, 203. *Ibid*. 5, 708. *Ibid*. 6, 684. *Ibid*. 9, 549. *Ibid*. 11, 702. Moreover, *Cæsar* is very truly said *Procedere*, as he rides in Triumph; and for this see *Virgil* 11, 94. *Ovid*, *Fast*. 4.

(b) *Tertium Luna reperiens ortum.*] The Interpreters found *orbem* in some of the Books; and so did we in Ten of our Copies; but the *Queen's-College*, and *Royal-Society* Copies say,

B *orinum.*

ortum, which is also to be found in the *Leyden*, *Grævian*, and *Battelian* Copies among the various *Leſſions*. If you follow *orbem*, then it muſt ſignify, the *third Month*, which is quite beſide our Author's Purpose. See *Gellius* 1, 20. *Ovid Faſt.* 1, 175. *Ovid Metam.* 2, 454. *Tibullus* 2, 4. *Propertius* 2, 16. We muſt therefore retain *Tertium ortum*, as we find it in the Editions: That is, The *third Day of the Moon's Riſing*. For this ſee *Virgil Georg.* 1, 431. *Valevius Flaccus* 2, 367.

(i) *Qua notam duxit.* In the Copy belonging to the *Royal-Society*, we find *Traxit*. See *Ovid Faſt.* 1, 596. *Statius Theb.* 7, 302. But yet *notam duxit*, is as *Elegant*, if not a much more elegant *Phraſe*; and is alſo ſupported by the Authority of almoſt all the Copies. See *Propertius* 1, 5. *Nic. Heinfius* has ſaid a great deal more upon this Subject, in his *Notes upon Ovid*, *Faſtor.* 6, 649. *Ducere colorem, livorem*, are *Phraſes* of the ſame Nature. See *Virgil Ecl.* 9, 49. *Juvenal.* 2, 81. *Seneca Herc. Fur.* 347.



*Qua duo loca jam occupata
video ab illustrissimo viro,
cui nostra aetas nec parem quem-
quam in literis nec secundum
habet, Ezechiele Spanhemio*]
The Doctor's Encomiums upon
Foreigners, are sometimes
as unlucky as those that For-
eigners have bestow'd upon
him. I have often heard of
a Great Man's being without
an Equal. Baron *Spanheim*
has certainly a good Title to
this Compliment: But there
are so many Great Men with-
out an Equal, that this Con-
sideration alone has made the
Expression a Banter; for I
believe the Doctor will allow,
That *Inequals* and *Inequals*
make *Equals*, which effectually
destroys the Compliment.
What follows is, I must own,
above my Comprehension.
The Doctor says, That he
has no *Second*, as well as no
Equal; and we may say the
very same of the Doctor, and
his Way of Address. This
is a Strain indeed! I thought
the *Highest*, most *Perfect*,
the *Supreme*, the *Infinite* Be-
ing, has, and must have a *Se-
cond*, though not an *Equal*.
So long as there are two
Things in the World at a
time, one of them must be
Second. It is true, *Horace*,
speaking of *Jupiter*, says,

*Nec viget quicquam simile
aut secundum;*

But this is plainly Poetical;
and *secundum* being joined
with *simile*, must signify an *E-
qual*, or such another; but this
would be Tautology in the
Doctor. Nay, to prove that
Horace did not mean a *Second*
in the Doctor's Sense, he adds,

*Proximos illi tamen occupavit
Pallas honores.*

Which plainly signifies a *Se-
cond* to *Jupiter*, though in
this Sense he had before said
Jupiter had No *Second*, which
is a Contradiction. *Horace*
therefore is right, but the
Doctor without Excuse. How
much better does the *Epigra-
matist* acquit himself, when
speaking of *Virgil*, though he
allows him to have a *Second*
(as indeed who has not) yet
he adds this fine Restriction,

*Longe erit à Primo; quisque
Secundus erit.*

*Daniel Heinsius, qui fiden-
tius pro more suo pronunciat,
sic ab Horatio certissima fuisse
scriptum.*] If *Heinsius* were
such a *Confident Sawey Fel-
low*, for presuming to know
Horace's own Hand-writing,
shall we suppose our worthy
Commentator to be less mo-
dest, because the same Crime
which he charges upon ano-
ther, he has been guilty of
himself at least Five Hundred
Times?

ODE III. Ad MELPOMENEN.

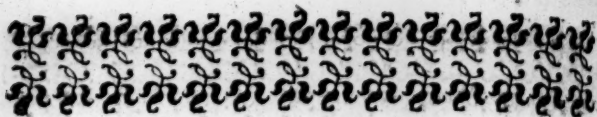
QUEM tu, Melpomene, semel
Nascentem placido lumine videris,
Hlum non labor Isthmius
Clarabit pugilem; non equus impiger
Curru. ducet Achaico
Victorem; neque res bellica Deliis:
Ornatum foliis ducem,
Quod regum tumidas contuderit minas;
Ostendet Capitolio:
(a) Sed quæ Tibur aqua fertile praefluunt,
Et spissæ nemorum coma,
Fingent Æolio carmine nobilem.
Romæ principis urbium
Dignatur soboles inter amabiles
Vatum ponere me choros;
Et jam dente minus mordeor invido.
O studenſis aureæ
Dulcem quæ strepitum, Pieri, temperas;
O mutis quoque piscibus
Donatum cycni, si libeat, sonum:
Totum muneris hoc tui est,
Quod monstror digito prætereuntium
(b) Romana fidicen lyra:
Quod spiro & placeo (si placeo) tuum est.



ODE III. To M E L P O M E N E.

THE Youth, whose Birth the kindly *Muse*
 With an indulgent Aspect views,
 Shall neither at the Barrier shine,
 Nor the *Olympick* Garland win,
 Nor drive the Chariot o'er the Plain,
 Nor guide with Skill the flowing Rein ;
 No Laurel Wreaths for Battles won,
 Shall the triumphant Victor crown,
 When to the *Capitol* he leads,
 And on the Necks of Monarchs treads ;
 But *Tibur's* Streams and verdant Glades,
 The limpid Spring, and gloomy Shades,
 Shall fill his never-dying Lays,
 And crown him with immortal Praise.
 Amidst her other vocal Sons,
 Me *Rome*, the Prince of Cities, owns
 A Master of the tuneful Lyre,
 And seats me in *Apollo's* Quire.
 The vulgar Criticks I disdain,
 And Envy grinds her Teeth in vain.
 O Goddess of the golden Shell !
 Whose Hands in artful Notes excell ;
 Mute Fishes, when inspir'd by Thee,
 Can mate the Swan in Harmony :
 To thee my Fame and Praise I owe,
 When pointing Crowds, wher-e'er I go,
 Gaze and admire, and cry, That's He !
 The Prince of Lyrick Poetry !
 For (if I please) I please by Thee.

(a) SED



Dr. B----'s NOTES.

ODE 3.

(a) *SED qua Tibur aqua
fertile præfluunt.*] The
oldest Copies, as the *Gravian*,
Queen's College, with several
others, do plainly write this
Passage thus; but the *Leyden*
Copy says *Præfluunt*: The
old *Venetian* Edition says
Perfluunt, which I am sorry
from my Soul, that those
renowned Fellows, *Fabricius*
and *Dacier*, have admitted,
by affixing thereto their Mark
of Approbation. *Velleius Pa-
terculus*, Lib. 2. 106. uses
Præfluit fines. Our Author
at *Carm.* 14. speaking of the
River Aufidus, says,

*Qui regna Daunni præfluit
appuli.*

Livy, Hist. 1. 45. says, *In-
fima valle præfluit Tiberis*.
These Words, *Prælabi*, *Præ-
vehi*, are used in the same
Sense, and upon the very
same Occasions. See *Lucan*.
Lib. 6. 16.

*Quoque modo Roma prælap-
sus Mænia Tiberis,
In mare descendit.* -----

And again, speaking of the
River Nile, Lib. 10. 307.
he says,

*Inde plagas Phœbi dampnum
non passus Aquarum
Præveheris.*

See farther what old Father
Gronovius says upon this Sub-
ject, in his Commentary up-
on *Livy*, Hist. Lib. 29. 32.

(b) *Romana fidicen lyra.*] *Ovid*
had certainly this Pas-
sage in his Eye, when he says,
Trist. 4. 10.

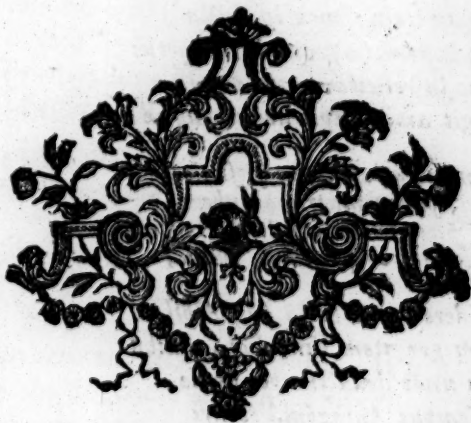
*Et tenuit nostras numeroso
Horatius aures;
Dum ferit Ausonia carmina
culta lyra.*

Dr. B——'s NOTES. ODE 3. 23

I make no manner of doubt, but if that Bright Fellow, Nick Heinſius, had called this Paſſage to mind, he would not have endeavoured to correct the Place as he does, by inserting *Æolia Lyra*, the *Æolick Harp*. And yet after all, this *Emendation* is very far from diſcrediting that moſt profound and acute-Cri-

tick. He need not be aſham'd to own it: For *Ovid*, ſpeaking of *Rufus*, who was a *Roman*, and conſequently a *Latin*, does yet furniſh him with a *Grecian Harp*. See *Ovid*, *Pont.* 4. 16.

Pindaricæ fidicen tu quoque, Ruſe, Lyra.



ODE

ODE IV.

Qualem ministrum fulminis alitem
(Cui rex Deorum regnum in aves vagas
Permisset, expertus fidelent
Jupiter in Ganymede flavo)

Olim juvenus & patrius vigor
Nido laborum propulit inscium ;
(a) Vernisque jam nimbis remotis,
Insolitos docuere nifus

Venti paventem : mox in ovilia
Demisit hostem (b) vividus impetus ;
Nunc in reluctantes dracones
Egit amor dapis atque pugna :

Qualemve letis caprea pascuis
Intenta, fulvæ matris ab ubere
(c) Jam lacte depulsum leonem,
Dente novo peritura, vidit ;

(d) Videre Ratis bella sub Alpibus
Drusum gerentem Vindelici ; quibus
Mos unde deductus per omne
Tempus Amazoniâ securi

Dextras obarmet, querere distuli :
Nec scire fas est omnia : sed diu
Latèque vietrices ceteræ
(e) Consiliis juvenis repressa

Sensere;

ODE IV.

THE Royal Bird to whom the King of
Heav'n,
The Empire of the feather'd Race has giv'n,
For Services already done,
The Rape of *Priam's* Son,
With high paternal Vertues fill'd,
Tho' Young, and from the Nest unskill'd,
His first Attempt with trembling Pinions tries,
Then down the sweeping Wind with rapid Swiftneſs
flies,
And midſt the frighted Lambkins bears away,
With mighty Force, his trembling Prey ;
Or dips his Beak in Serpent's Blood,
Eager of Battle and of Food.

The Lion, Prince of Brutes, his Dam forſakes,
And through the ſhaggy Herd, wild Slaughteer
makes,
Chacing ſome Goat along the Plain,
That flies, but flies in vain ;
Such *Draſus* did in Arms appear,
When near the *Alps* he urg'd the War :
In vain the *Rhati* did their Axes wield,
Like *Amazons* they fought, like Women fled the
Field :
But why thoſe ſavage Troops this Weapon chuſe,
Confirm'd by long eſtabliſh'd Uſe,
Historians would in vain diſcloſe :
For who of Men all Secrets knows ?

C

At

Sensere, quid mens rite, quid indoles

(f) *Nutrita Sanctis sub penetralibus*

Possset, quid Augusti paternus

In pueros animus Neronēs.

(g) *Fortes creantur fortibus & bonis :*

Est in juvencis, est in equis patrum

Virtus ; neque imbellem feroces

Progenerant aquila columbarum.

Doctrina sed vim promovet insitam,

Rectique cultus pectora roborant :

Utique defecere mores,

(h) *Dedecorant bene nata culpa.*

Quid debeas, o Roma, Neronibus,

Testis Metaurum flumen, & Asdrubal

Devictus, & pulcher fugatis

Ille dies Latio tenebris,

Qui primus almā risit adorea ;

Durus per urbes Afer ut Italas,

Ceu flamma per tadas, vel Eurus

Per Siculas equitavit undas.

Post hoc secundis usque laboribus

Romana pubes crevit, & impio

Vastata Pœnorum tumultu

Fana Deos habuerē rectos.

Dixitque tandem perfidus Hannibal ;

Cervi, luporum prada rapacium,

Seclāmur ultro, quos opimus

Fallere & effugere est triumphus.

The ODES of HORACE. 27

At length, when crush'd by the young Warri-
our's Hand,

They knew, what Heroes, under *Cæsar* train'd,
Could do ; to whom the Sire bequeaths

His Soul ; in whom he breaths :

The royal Bird of mighty *Jove*,

Never brings forth a timorous Dove :

To valiant Fathers, valiant Sons succeed ;

Thus Bulls from Bulls descend, and martial Horses

Yet the best Blood by Learning is refin'd, (breed.

And Virtue arms the solid Mind ;

Whilst Vice will stain the noblest Race,

And the paternal Stamp efface.

Metaurum's bloody Waves and Banks shall tell,

How *Asdrubal* by *Roman* Valour fell,

What *Rome* to *Nero's* Offspring owes :

A nobler Sun arose,

Smiling with Triumph, on that Day,

Which chac'd our Clouds and Foes away ;

Who, like a Flame, all *Italy* o'er-ran,

Swift as the *Eastern* Wind that skims along the Main.

'Twas then the Pow'rs above began to bless

Our Troops with Conquest and Success ;

The Gods, by impious Hands defac'd,

Once more erect, their Altars grac'd.

At last perfidious *Hannibal* thus spoke ;

We, like the Stag, the brinded Wolf provoke ;

And when Retreat is Victory,

Rush on, tho' sure to die.

When *Troy* was sack'd, this People came

Thro' *Tuscan* Seas, and *Grecian* Flame ;

*Gens, quæ cremato fortis ab Illo,
Faciata Tuscis aquoribus sacra,
Natosque, maturosque patres
Pertulit Ausonias ad urbes,*

*Turis ut ilex tonsa bipennibus
Nigra seraci frondis in Algido,
Per damna, per cades, ab ipso
(i) Ducit opes animumque ferro.*

*Non Hydra secto corpore firmior,
Vinci dolentem crevit in Herculem;
Mensuræ submittere Colchi
Majus, Echicniæve Thebæ.*

*(k) Merses profundo pulchrior evenit :
Ludere, multâ proruit integrum
Cum laude victorem ; geritque
Prælia conjugibus loquenda.*

*Certhagini jam non ego nuntios
Mittam superbes : occidit, occidit
Spes omnis, & fortuna nostri
Nominis, Asdrubale interemto.*

*Nil Claudie non perficiunt manus ;
Quas & benigno numine Jupiter
Defendit, & curæ sagaces
Expediunt per acuta belli.*



The ODES of HORACE. 29

Their Gods, their Parents, and their Children bore
From *Ilium's* ruin'd Walls to the *Ausonian* Shore :
Now, like an Oak on some cold Mountain's Brow,
At every Wound they sprout and grow ;
The Ax and Sword new Vigour give,
And by their Ruins they revive.

Thus *Hercules* for matchless Valour fam'd,
With fruitless Blows the fertile *Hydra* tam'd ;
For as one Head the Hero slew,
The Monster spawn'd a new ;
And thus the *Dragon's* Teeth, when sown,
Were to a *Martial* Harvest grown.
If to the Seas you trust this happy Race,
They gather Strength, and Pow'r, and Riches from
the Seas ;
If to the Field their warlike Troops they lead,
They fill their Foes with Awe and Dread :
Their Matrons sing their warlike Feats,
And every Tongue their Fame repeats.

No more the Herald shall to *Carthage* bear
The happy Tidings of Success in War :
Farewell to Fortune and Renown,
For all our Hopes are gone ;
With *Asdrubal* my Honour dy'd,
And *Carthage* perish'd by his Side.
The *Roman* Youth may march triumphant on,
For with auspicious Smiles the Gods their *Drusus*
crown ;
Great *Jove* still condescends to bless his Arms,
And saves him from impending Harms.
With Conduct far above his Years
The Toils of War and Camps he bears.



(a) *Vernique jam nimbis remotis.*] Julius Caesar Scaliger, a most incomparable Fellow, in his *Hypercriticum*, ventures to correct this Passage thus,

Vernique jam nimbis remotis

*Insolitos docuere nifus
Venti paventem.*

For, says he, Horace here describes a young Eagle, just grown up; since he attributes Youth and Vigour to him, and after that sends him to prey upon the Lambs and Serpents. Our Author therefore ought not to make any mention of the Spring, neither must we read *Vernis*; For the Eagles lay their Eggs just at the Opening of the Spring, and are thirty Days in Sitting; so that their young Ones can never be fit to follow the Game till six Months after, which is in August: Nay, they can never be full-grown in September. Thus far Scaliger, and this great Man's Authority weighs no small Matter with us, especially because what he says seems to be very probable, for *Aldrovandus* and his Crew do not afford us any Light upon this Subject. Do but see now, how finely *Dacier* and *Torrentius* acquit themselves in Defence of Horace; Our Author, say they, is here speaking of the latter Season of the Spring, *jam remotis nimbis*, that is, just as the

Summer comes on; for the Rains last all the Spring. I profess, a very surprizing Remark! for if the Rains last all the Spring, how comes Horace to call these Winds, *Verni*, belonging to the Spring, when at the same time he says, the Rains are blown over, *nimbis jam remotis*? If we have any Eyes in our Heads, we must certainly think that Horace should have said *Astivi venti*, Summer Winds. Had not these Arch Fellows come off much better, if they had plainly told us, that they found a various *Lectio* in most of the Copies? Which Scaliger himself could not but know by Experience, and which at the same time acquits Horace of all Blame.

*Vernisque jam nimbis remotis
Insolitos docuere nifus
Venti paventem.*

Thus I find it in my oldest Leyden and Colberine, in one of my Bodleian, and one of the Copies belonging to *Beismannus*; thus the *Peter-House* reads it, and places *Verni* among the various *Lectio*ns: Thus too my very good *Gravian* and *Queer's Collge*, only the Letter (s) is erased in these Two. After this, how can you doubt, but that the *Interpreters* found it just the same in some of their Books, though they thought it worth their while to make it a Secret? Certainly these Critics must needs

smoak

snook it, that the old Scholiast read it in the same manner: *Vernique*, says he, that is, *when the Rainy Spring is just over*, *Imbriferum ver.* But now this Quotation from *Virgil*, *Georg.* 1. 313. is quite foreign to the Scholiast's Purpose; for *Virgil* says, *Ver imbriferum spes nimbosum*, the Rainy Spring; but *Horace* says, *Verni venti, nimbis remotis*; A windy Spring and no Rain. Without doubt the Scholiast wrote with his own Hand, *Vernisque nimbis*; for this answers directly to *Imbriferum ver*; and then the Citation is as apposite, and as much to the Purpose as any Critic can desire; for in *Italy* the Spring is commonly Wet and Rainy; for this see *Juvenal*, *Sat.* 4. 87. *Seneca*, *Nat. Quæst.* 4. 4. *Statius*, *Silv.* 4. 4. *Virgil*, *Georg.* 3. 429. *Lucan.* 5. 415. This Lesson therefore is very good, according to the old Copies, *Vernis nimbis remotis*; and I find it very well explained by an ancient Hand in the Margin of the *Grævian* Copy; *When the Spring Season is over, and the Birds begin to be Pen-sea ther'd.* Whereas the vulgar Reading, *Verni venti, jam nimbis remotis*, by which we must certainly think *Horace* means the Winter Winds, can never stand good, because we cannot tell how to justify *Horace*

against the Criticism of *Scaliger*. If any one has such delicate Ears, that the frequent Repetition of (*is*) in this Line offends him, let him consider, that it is very foolish to support an *Euphony* at the Expence of good Sense; and besides this, let him but take a View of the following Verses in *Virgil* and *Ovid*, where every Word ends in (*s*) see *Æneid.* 12. 708. *Met.* 7. 540.

Ingentis genitos diversus partibus orbis.

Lanigeris gregibus balatus dantibus agros.

(b) *Vividus impetus.*] The Royal Society Copy says *Fervidus*, but I do not like it. See *Statius*, speaking of *Domitian's Horse*.

(c) *Jam lacte depulsum.*] I was always of Opinion, that this same *Lacte* was an idle superfluous Word: Our Author's Words are, *Leonem jam depulsum lacte ab ubere fulvæ matris*; A young Lion, whom his Dam drives away, and will not let him suck. Either of these Clauses had been sufficient, *Lacte depulsum*; Hindred from sucking, or *Ab ubere depulsum*; Hindred from the Teat: Other Authors content themselves with one of these Expressions. See *Virgil*, *Eclog.* 7. *Prudentius*, *Peristeph.* 10. 663. *Suetonius* in *Tiber.* c. 44. *Virgil*, *Georg.* 3. 187. *Varro de re Ruf.* 2. 4. *Ibid.* 2. 2. By these Quotations you will find,
 abas

that either of these Clauses is sufficient, and I know not any one Author, who makes use of them both together; neither could they well do it, without Prating and Tautology. There are indeed two very famous Sparks, *Xylander* and *Chabotius*, who take these two Words for *Substantive* and *Adjective*, *Lacte ubere*, that is, *Plentiful*; but this is so Senseless and Absurd, that I shall not trouble myself to confute it. I have a shrewd Suspicion that this same *Lacte* crept in here from the *Glossary*, and thrust out some other Word which it is our present Business to recover if we can: What if you venture to say, that *Horace* wrote thus?

--- *Fulvæ matris ab ubere
Jam mane depulsum leonem
Dente novo peritura vidit.*

That is, *Whom the Dam had turn'd loose from the Teat that very Morning*; whereupon *Horace* says, *Dente novo*. Lions are commonly hungry, and consequently look for their Prey in a Morning. For this see *Statius*, *Theb.* 7. 670. Or what if you read the Place thus?

Jam sponte depulsum leonem.

This may be properly said of a generous noble Beast, who does not stay to be turn'd a-

way by his Dam, but leaves the Teat of himself, trusting wholly in his own Strength. So in the following Lines, *Horace* does not make the young Eagle fly Abroad, because the old One had thrust him out of the Nest; (which is the Custom among these Birds according to some Authors) but because he was prompted forward by his own Youth and Hereditary Vigour, *Juventus & patrius vigor*. The young Lion is described in these eager Circumstances by *Statius*. See *Theb.* 9. 740. I dare not be Rash and Positive, nor begin a Wrangle, that thus *Horace* wrote with his own Hand; but yet I can freely say, that this Emendation is not quite so bad, but rather much better than the vulgar *Lesson*, as it is now handed about.

(d) *Videre Rhati bella.*] This same Passage, about which the *Interpreters*, one and all, have made such a Pother, is at length by good Fortune come under our Examination. In the old Editions I read it thus,

*Videre Rhati bella sub al-
pibus
Drusum gerentem Vindelici.*

And just so I find it in most of the Moderns; so that this same Nation which *Drusus* is here supposed to conquer, goes by this common Name, *Rhati Vindelici*.

Vindelici. The old Scholiasts *Acron* and *Porphyrion* seem to have taken it in this Sense: *Porphyrion* says thus; *This Eclogue was written upon Drusus Nero, who vanquish'd the Rhæti Vindelici*. *Acron* thus, *The Rhæti Vindelici, two savage Nations, beheld the Figure that Drusus made*. Thus too *Servius* upon *Virgil* says, *Aeneid*. i. 247. *Atque intima tutus Regna Liburnorum*. He says *Tutus*, because the *Rhæti Vindelici* are a Part of the *Liburni*, a very savage People, against whom *Drusus* was sent upon an Expedition: They derive their Original from the *Amazons* --- *Quibus Mos inde deductus*, &c. See *Hor.* In the Margin of the *Græcian* Copy I find this Note, the *Reti*, *Vindelici*, *Norici* and *Baioarii*, are one and the same Nation. Most of the *Interpreters* take it thus, and so does *Velferus* in his Book *De Rebus Vindelicis*; but for all this they shall never persuade me, that the *Rhæti* and *Vindelici* are but one Nation, when I can prove from so many good Authors that they are Two. And for this, see *Velleius Paterculus* 2. 39. *Id.* 2. 95. *Id.* 104. *Ibid.* 122. *Suetonius* in *Augus.* c. 21. *Id.* in *Tiber.* c. 9. *Fliny Nat. Histor.* 3. 24. *Tacitus Annal.* 2, 17. *Entropius* de *Augusto*. The *Greek* Authors are all on the same Side, as *Strabo*, *Ptolemy*, *Agathemeris*, whenever

they mention the *TAITOI* and *OTINΔEAIKOI*, whom they always distinguish one from the other. What now will become of *Servius* and the *Scholiasts*, with their *Forlorn Raggamuffins*, when compar'd with such regular Forces? It is certain, that they had no other Passage but this in *Horace* (faulty as it is) to support them in their foolish Notion of the *Rhæti* and *Vindelici*. The most renowned *Dacier* had a distant Prospect of the true Reading, which he endeavoured to restore in the following manner, and therein followed some of the Copies and Editions, and among the rest my *Bastelian*,

*Videre Rhæti bella sub
alpibus
Drusum gerentem & Vin-
delici.*

But this *Emendation* is upon many Accounts good for nothing; for none of the old Books give any manner of Countenance to this Conjunction *et*; neither will the History itself allow of it, because *Drusus* was not seen making War both upon the *Rhæti* and *Vindelici*, for he march'd only against the *Vindelici*, whilst *Tiberius* was sent against the *Rhæti*. See *Paterculus*, as I just now quoted him: His Words might serve for a Commentary upon this whole Ode. *Horace* a little below, at Ode 14. says, *Majores*

Major Neronum mox grave
pralium
 Commisit, immanesque Ræ-
 tos
Auspiciis populit secundis.

But what then? You see nei-
 ther of these *Lessons* will
 hold water; which I do not
 wonder at, because both of
 them are unsound. I had a
 Fancy in my Head a great
 while ago, that the true *Read-*
ing was this.

Videre Rætis bella sub
Alpibus
Drusum gerentem Vindel-
lici:

For I consider'd with myself
 the Turn of *Horace's* Genius;
 I knew very well, he would
 not flatly say *sub Alpibus*,
 which is a naked *Phrase*, and
 without any *Ornaments*: Then
 I called to mind, that the
A'ps have different Names,
 according to the different
 Countries in which they lie;
 and among the rest, are cal-
 led *Rhætica*. See *Tacitus*
Hist. 1. 70. Claudian 4. Con-
sul. Honor. 442. Tacitus de
Mor. Ger. c. 1. Moreover
 I was aware, that *Rhætis*
 for *Rhætici* is very much like
 our Author; for so he else-
 where uses *venena Colcha*,
Mauris jaculis, *Salpiciis hor-*
rets, *Amilium ludum*, *Italo*
Cælo. Lastly, the *Vindelici*
 might easily see *Drusus* under
 the *Rhætick Alps*, because
 they are Borderers upon the

Rhæti. Thus far I went up
 on my own Head; and after
 I had discovered this, then I
 found, that the most sagaci-
 ous *Nick Heinsius* had disco-
 vered it before me. For in
 the Margin of his Copy, he
 says, *Perhaps you ought to*
read Rhætis. A very good
 Copy belonging to *Torrentius*,
 and my old *Grævian* seem to
 favour this *Reading*, in which
 I find *Rætii*; and this, I
 suppose, the *Transcribers* by
 Mistake wrote instead of *Ra-*
tis. The *Queen's College*
 Copy comes much nearer,
 where you may find *Reti*, and
 plainly perceive that the fol-
 lowing Letter was scratcht
 out. Lastly, in an Edition
 belonging to the most renown-
 ed *Peter Francks*, in which
 some of the various *Lessons*
 are set down in the Margens,
 I discovered *Retis*; and this
 rejoiced the very Cockles of
 my Heart, when I found,
 that this Conjecture of mine
 was so highly honour'd by the
Parchments. I will venture
 to prophesy, that the very
 same thing will happen more
 frequently, if any Editor
 after us shall make it his Bu-
 siness to pick up the other
 Copies of *Horace*, which are
 now lurking up and down in
 Corners.

(e) *Consiliis juvenis revicta*
 The Word *Repressa*, which
Lambin assures us, he found
 in some correct Copies, I my-
 self saw with my own Eyes
 in my old *Grævian*, in which
 the first *Lesson* was *Revicta*;
 but

but the last six Letters being blotted out by Points subscribed according to Custom, *Repressa* was afterwards inserted above, in the very same Hand and Ink. This Reading is highly to be valued; For the *Vulgar* can never be grateful either to the Ear or the Nose.

----- Sed diu

*Lateque victrices catervæ
Consiliis juvenis revictæ
Sensere, quid mens vite quid
indoles, &c.*

Repressa is certainly right; and thus the Scholiast *Porphyrio* read it; for, says he, Therefore does *Horace* tell us, that they were restrained (*repressa*) by the Conduct of the young General, because they had been before victorious far and near. This is right, and no body can mend it. They who before had extended their Conquests a great way, were now repressed, restrained, and confined within their own Bounds. See this Word in *Cicero* de *Provin. Consular*, c. 12. *Ibid* 13. *Clautian* de *Bello Get.* v. 400. *Val. Max.* 6, 9, 6. de *Syl.* Observe also that other Expression, *Consiliis juvenis*, The Conduct of the young Man; this agrees much better with *Repressa* than *Revictæ*. See *Suetonius* in *Tiber*, c. 37. On the other hand, pray tell me, don't you think that *Vittrices revictæ* is a very senseless Repetition? He who likes such

Stuff as this, may as well fall in love with a Mistress who has no Nose. But say the Critics; *Repressa* is not sufficient, it does not come up to *Horace's* Meaning; for barely to restrain a savage People, is no such great Matter. But then, consider, *Druusus* was a young General, and not an old Commander; so that this is enough for him. Besides, he did it by his Conduct, and not by Bloodshed, which costs great Numbers of Men. Then, further, his Enemies were not contemptible, or easy to be repress'd, but had been victorious far and near; their Numbers were considerable, and their Troops entire. *Horace* therefore could not so properly say *Revictæ*; nay, he ought not to say it at all; for *Revictus* signifies one Convicted or Refuted, and is used in Wrangles, Disputes. Pleadings, and not in War and Fighting. For this See *Ovid.* *Fastor.* 6. 432. speaking of *Minerva*. *Gellius* 5. 2. *Cicero.* *Livy.* *Lucretius.* 4. 489. Here then, I suppose, I have furnished you with a true Notion of this Word, which can never answer our Author's Purpose. As to what they quote from *Lucretius*, L. 1. 586.

----- Nam si primordia
rerum

Communitari aliquâ possent ratione revictæ :

And

And also that from *Id. l. 5.*
410.

Inde cadunt vires aliquâ ratione revisæ;

That is, *Conquered, Broken, Attack'd.* This Passage is very slippery and uncertain, because the *Manuscripts* differ about it; and withal, though it were a true *Lectiō*, yet it chiefly relates to the Reason and Judgment, to which see a *Parallel Place* in the same Author, upon the same Subject of the *World's Original.* *Li. 1. 530.*

Nec ratione queunt aliâ tentata labore.

Horace has something like it, *Epif. 1. 18.*

Ut penitus natum si tentent crimina.

This *Revisæ* therefore in *Lucretius*, falls a great way short of what Horace means, and does by no means come up to a just Encomium upon *Drusus*.

(f) *Nutrita faustis sub pene-tralibus.*] *Porphyrio* the *Scholiast* says upon the Place, *Because our Author cannot praise Drusus as the Son of Augustus, he commends him as his Scholar, and because he was brought up under him.* This is well enough: But then I wonder, since Horace is here speaking of the good Management and Discipline of

Augustus's Family, and very roundly asserts, that *Drusus* ow'd almost as much to Education and Teaching as to Genius and Nature, how and with what Design he could use that strange Expression, *Fausta pene-tralia*; than which he could not have pitch'd upon an *Epithet* more unfit for his Purpose. For to what Purpose are Discipline and Breeding, if all things must be ascribed to Fortune and good Luck? These two are inconsistent, and can never meet together without falling foul upon one another. However, I would not have you rashly charge this Blunder upon Horace; and yet all the Books that ever I saw, both *Manuscripts* and *Editions*, conspire together to make good this *Lectiō*. I am the first Man who positively affirm, and will bear you out in't, that Horace wrote with his own Hand thus,

*Sensere, quid mens rita,
quid indoles*

Nutrita Sanctis sub pene-tralibus.

Some short-sighted blundering Librarian or other made this scandalous Flaw in Horace, a great while ago, being imposed upon by the near Resemblance of the Letters: Every one sees how much *s* and *n* are like *f* and *u*; and in the old Parchments, *et* and *st*, when written at a Dash without taking off the Pea,

can

can scarce be known asunder; and of this I can make Oath with a safe Conscience. There could not be a *Phrase* in all *Holy* so pat and proper, when *Horace*, as he does here, was to treat of Discipline and Manners. See *Cicero*, *Philip*. 1. c. 27. *Juvenal* Sat. 14. 68. *Columella* 10. *Porcius Latro* Declam. in *Catalin*. *Valerius Max*. 6, 5, 1. *Id*. 1. 7. 6. *Id*. 9, 15, 3. where he speaks of *Octavia's* Family, who was *Augustus's* Sister. *Tacitus* *Annal*. 5, 1. speaking of *Livia*, the Wife of *Augustus*, and Mother of this very *Drusus*. There was a very particular Reason why *Augustus's* House should be called *Sancta*, because the Surname of the Master signified *Holy*; See *Philoxen*. *Gloss*. *Augustus*, *Ispeis*, *Sanctus*, *Holy*. See also *Ovid*. *Fast*. 1. 607. Besides this, there was another Reason for it, because there were two Temples in this Palace, one consecrated to *Apollo*, the other to *Vesta*. See *Ovid* *Metam*. You see then, upon how many Accounts the Palace of *Augustus* ought to be called *Sancta*, or *Holy*, because of the Name of its Master, and the Temples that belong'd to it; so that, I suppose, you can no longer doubt concerning the true *Lesson* of this Passage.

(g) *Fortes creantur fortibus* & *bo. is.*] In the old *Ven-*
etian Edition these Words

are pointed a different Way thus,

Fortes creantur fortibus: & bonis
Est in juvenis, est in equis patrum virtus. -----

Stephens, *Xylander*, and some other eminent Critics, readily embrace this. The most Renowned *Nick*. *Heinsius* is almost of the same Mind; only he mends the Place thus, by a Conjecture of his own,

Fortes creantur fortibus; ut bonis
Est in juvenis, &c.

But there are many Reasons, why neither the *Pointing* nor the *Emendation* are agreeable to my good-Liking. In the first place, *fortibus & bonis*, is so common a *Phrase* among the *Latins*, that it ought by no means to be divided, and torn to pieces. See *Horace's* *Epis*. 1. 9. *Gellius* 15. 2. *Cicero* *Epis*. *Famil*. 3. 11. *Ibid*. 5. 19. *Id*. in *Verrem* 3. 69. I believe *Cicero* repeats this Expression at least six or seven Times. In the next place, they, who would join *bonis* to *equis* and *juvenis*, do a great Prejudice to the Sense; this will cost me a few Words to explain; for I find our *Interpreters* do not rightly understand the Place. The whole Passage is a *Dissertation* upon the Advantages of a good Education: It is true, and I grant

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grant it, says Horace, that good and stout Fathers get Children like themselves; that a good Horse gets a good Colt; that Eagles get Eagles, and not Pigeons; but still Education and Discipline improve and forward a good natural Genius; where this is wanting, a Creature, tho' never so well born, degenerates into Vice and Infamy. This is the Run of the Words, and the Thread of the Argument. By this time perhaps you find, that in this Expression, *Fortes creantur fortibus*, the last Word is to be construed in the Dative Case, and not in the Ablative; so that it bears an Active Signification; for Horace does not mean, *Fortes non nisi a fortibus creari*; Stout Sons are born only of stout Parents; but thus, *Fortes parentes non nisi fortes filios creare*; Stout Parents bring forth stout Sons. If then what follows must run in this Order, *Virtus patrum est in bonis juvenis & in bonis equis*, this plainly spoils the Sense, and falls short of Horace's Meaning; for he means in General and Universally, that the Goodness of the Sire descends with the Breed in Bulls and Horses; A generous Animal never fails to produce a generous Creature like itself. Our Interpreters blunder'd, and were led away by taking *Fortibus* to be the Ablative Case in a Passive Significa-

tion, thus, *Fortes filios non nisi a fortibus parentibus gigni*; for if it had been so, what follows would then very conveniently have run thus, *Esti in bonis juvenis patrum virtus*, that is, Good Colts are got by good Horses; But I have already said, that this Interpretation spoils the Sense, and Course of the Argument; and what follows will easily refute it,

--- *Neque imbellem feroces
Progenerant aquila colum-
bam;*

For according to this Construction, the Sentence should run backward thus,

---- *Neque imbelles ferocem
Progenerant aquilam co-
lumbam.*

What I have said may perhaps seem a little too subtle. I have said enough to satisfy a sharp vigilant Reader, and a dull heavy One will think it too much.

(b) *Dedecorant bene nata culpa.*] The old Scholiasts follow'd another Lesson, and not the Vulgar; for say they, *Indecorant*, that is, render a Thing odious and filthy; and this is what *Dedecorant* signifies. The same Word is to be found in some of the Books, in three of Lambin's, one of Pulmanus, and among mine, in the old Grævian, the Galean, Podlician, and Magdalen-College

at first hand, as also in the Battellian, among the various Editions. This seems to me to be the true Reading; and yet I cannot meet with the Word any where else. Our stupid Librarians could never coin this Word; they certainly found it in the Manuscripts. It is form'd truly and according to Rule; for as from *dedecore* comes *dedecoro*, so from *indecore* we may derive *indecoro*. See *Indecoris* in Accius, in *Atham. apud Nonium*. This Author uses the same Word four times. See *Indecores* in Claudian, Rufin. 3. 58. And yet the old Interpreter upon Juvenal Sat. 14. v. 1. cites this Passage of Horace, and says *Dedecorant*; but I would have you see what the Parchments say to it.

(i) *Ducit opes animumque ferro.*] My Magdalen College, and Bodleian Copies say, *Animosque*. See this Word in Virgil, *Aeneid.* 2. 799. Statius Silv. 3. 1. But I follow the most and best Books, and read *Animumque*. See Caesar de Bell. Gall. 7. 76. Our Author always takes Care to vary his Numbers; thus he says *Vires animumque* at Ode 4. 2, though he might as well have said *Animosque*, which we find at first hand in the Peter-house Copy. See a parallel Phrase in Virgil, *Aen.* 2. 617. Valerius Flaccus 1. 243. Id. 4. 621. *Vires animumque* is much better, both for the

sake of Euphony and Variety. See Virgil, *Aen.* 6. 717. Statius, Silv. 1. 4. Theb. 8. 512. Severus in *Aetna.* Caesar de Bel. Civ. 1. 64. Cicero in Partit. Orat. c. 35. Livy 4, 19. Id. 23. 17. Id. 24. 8. Seneca, *Suafor.* 5.

(k) *Merses profundo pulchrior evenit.*] I find *Merses* in the Grævian and Royal Society Copies; but the rest of my Books, and some belonging to Lambin and Cruquius, say *Mersus*; which is intolerable; for it should have been *Mersa*, and not *Mersus*, since it refers to *Gens qua cremato fortis ab Illo*. Again, at Ver. 66 and 67. the Galean Copy says *Proruit, Geritque*; the first of which Words is also to be found in the old Grævian, and the second in the Zulichemian; both are right, for by this they answer to *rd evenit*. The Present Tense in this Place argues greater Strength and Valour, *Asdrubal* being at that very Time beaten and slain. Lastly, at Verse 73.

Nil Claudiae non perficient manus,

I think it is much better to read *perficiunt*, according to the oldest Blandinian Copy, and one of Pulmannus's best Books, together with some of Lambin's. The Claudian Family, says Horace, who have been famous for warlike Feats in all Ages, can bring any Thing to pass, if they once undertake it.

40 NOTES upon NOTES. ODE 4.

NAM quod viri clarissimi
Xylander & Obahotius
adjective hoc accipiunt, id
absurdus est, quam ut re-
felli mereatur.] The Doctor
 very frequently cites some
 of his Brethren the Critics,
 under the Titles of *Most*
Acute, Most Learned, Most
Renowned, at the very same
 time that he is about to

charge them with insuffer-
 able Nonsense, Blundering
 and Stupidity. This may
 serve to explain the Capt
 of the Fraternity; for when
 they give one another any
 of these lofty Appellations,
 we must not think them in-
 consistent with the standing
 Character of *Most Egregious*
Blockheads.



The End of the Eighteenth Part.

THE
ODES
OF
HORACE

In Latin and English;

With a Translation of
Dr. BENTLEY's NOTES.

To which are added
NOTES upon NOTES; Done in the
Bentleian Style and Manner.

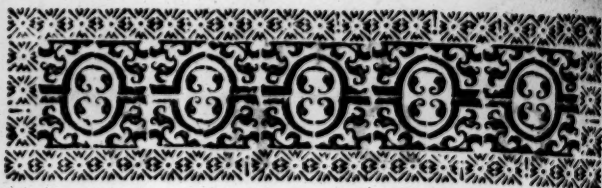
— *Placet impares*
Formas atque animos sub juga aeneae
Savo mittere cum joco. Hor.

PART XIX.

To be Continued.

LONDON:

Printed for Bernard Lintott at the Cross-
Keys, between the two Temple-Gates in
Fleetstreet. 1713. (Price 6 d.)



Q. Horatii Flacci
O D A R U M

LIB. IV.

ODE V. *Ad AUGUSTUM.*



IVIS certe bonis, optime Romula
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Pa-
trum
Sancto concilio, redi.

*Lucem redde tuæ, dux bone, patria :
Instar veris enim, vultus ubi tuus
Affulsit populo, gravior it dies,
Et soles melius nitent.*

U



THE
O D E S
O F
H O R A C E.

BOOK IV.

ODE V. To AUGUSTUS.



GUARDIAN of *Rome*, from Heroes
sprung !

Why must you be abroad so long ?
The *Senate* for your Absence
mourns :

Cæsar's unjust, till he returns.

Ah ! quickly come, and with you bring
A brighter Sun, a brighter Spring :
Plenty and Mirth with you appear,
The World looks gay, when you are here.

Ut mater juvenem, (a) quem Notus invido
 Flatu Carpathii trans maris aquora
 Cunctantem spatio longius annuo
 Dulci distinet à domo,

(b) Votis omnibusque & precibus vocat ;
 Curvo nec faciem littore demovet :
 Sic desiderii ista fidelibus
 Quarit patria Casarem.

Tutus bos etenim rura perambulat :
 (c) Nutrit farra Ceres, almaque Faustitas :
 Pacatum volitant per mare navita :
 Culpam metuit fides.

Nullis polluitur casta domus stupris :
 Mos & lex maculosum edomuit nefas :
 Laudantur simili prole puerpera :
 Culpam pœna premit comes.

Quis Parthum paveat ? quis gelidum Scythen ?
 Quis, Germania quos horrida paturit
 Fœtus, incolumi Casare ? quis fere
 Bellum curet Iberia ?

Condit quisque diem collibus in suis,
 Et vitem viduas ducit ad arbores :
 (d) Hinc ad vina venit letus, & alteris
 Te mensis adhibet Deum :

The ODES of HORACE.

5

As a fond Mother for her Son,
When out at Sea, begins her Moan,
Whom the rough Winds and stormy Main
Beyond his promis'd Year detain ;

For him she wishes, longs, and prays,
And full of Hope the Shore surveys :
With the same eager, fond Desires,
His *Rome* her absent Lord requires.

When *Cæsar*'s here, our Flocks are safe,
Our Fields with Plenty smile and laugh ;
No Tempests on the Ocean roar,
No Treachery infests the Shore.

No Rapes invade the Chaste and Good,
Whilst Vice by Justice is subdu'd ;
Paternal Vertues grace our Sons,
And Vengeance every Crime atones.

Who dreads the *Gete*, or *Parthian* Foe,
Or *Germans* terrible in Show,
Or all the warlike Pow'rs of *Spain*,
Whilst *Cæsar* does in Safety reign ?

Each *Roman* Swain securely joins
The widow'd Elms, and curling Vines ;
There drinks all Day, with Plenty blest'd ;
The Gods and *Cæsar* crown the Feast.

A ;

To

*Te multa prece, te prosequitur mero
 Defuso pateris; & Laribus tuum
 Miscet numen, uti Gracia Castoris
 Et magni memor Herculis.*

(e) *Longas & utinam, dux bone, ferias
 Praestes Hesperia: dicimus integro.
 Sicci mane die, dicimus uvidi,
 Cum Sol Oceano subest.*

Dr. B—'s NOTES. ODE 5.

(a) *QUEM* *notus invido* [statu.] Three Books belonging to *Torrentius*, all, as he says, of very good Credit, read *Uvido*; which is a standing Epithet for *Notus*. See *Horat. Epod.* 10. *Statius Silv.* 1. 6. *Idem.* 2. 4. *Virgil Georg.* 1. 417. *Avienus* in *Arateis*. And yet *Invido* is much the better *Lesson*, as we find it in all our Books; for *Uvido* is a standing and general Epithet, and adds nothing particular to the Sense farther than what may serve to advance the Poetical Dignity; whereas *Invido* not only adorns, but improves the Sense, and is a Word not pick'd up on the Common, but growing on this particular Spot of Earth. See *Odioso* in *Hero Lean. Ovid. Versic* 21.

Ibid. 120. *Statius Silv.* 7. 1. v. 149.

(b) *Votis omnibusque & precibus vocat.*] The Manuscripts are strangely divided here; the *Queen's-College* says, *Votis omnibusque & precibus vocat.* The *Galian*, *Votis omnibus & cum precibus vocat.* The rest, for the most part, say, *Votis omnibusque & precibus vocat.* The *Venetian Edition* 1478, says, *Votis omnibus atque precibus vocat.* That of 1490, *Votis omnibus hunc & precibus vocat.* *Omnibus* is a very spacious Epithet. See *Casar de Bell. Gall.* 6. 31. *Ibid.* 7. 26. and 78. *Seneca Ald.* 5. 205. *Quintilian Declam.* 6. *Cicero Epist. ad Attic.* 9. 11. *Id. pro Cu. Plancio.* c. 10. *Quod Marium linquentem terram eam quam servaverat, lacry-*
 mis

The ODES of HORACE. 7

To him our Wine and Vows we pour ;
Him with our *Lares* we adore :
No *Greeks* with greater Zeal proclaim
Their *Hercules*, or *Castor's* Name.

Return, Great *Cesar*, and bring home
A lasting Festival to *Rome* :
Thee, Drunk and Sober, Night and Day,
Thee we invoke, to Thee we pray.

mis votisque omnibus pro-
secuti sunt ; where the most
Learned, and my very good
Friend *Gravius*, who loved
me till he died, mends the
Place from the *Erfurtensian*
Parchments, and writes, *Vo-*
tis, omnibus, lacrymisque pro-
secuti sunt. This I approve,
as being the Result of that
most celebrated Critic's best
Judgment. Here in *Horace*,
the vulgar *Lesson*, as we
now find it, is certainly right ;
and to this, *Acron* and the
Leyden, with some other
Copies, agree. See *Livy*, 1.
Præfat. Ausonius Epist. 24.
where he plainly writes in
Imitation of *Horace*.

(c) *Nutrit rura Ceres.*] Do
but take a View of the whole
Distich,

Tutus bos etenim rura per-
ambulat :
Nutrit rura Ceres, alma-
que Faustitas.

Consider now, whether there
is any thing fine or pretty in
this Repetition. This same
Rura, *Rura*, is Country
Stuff, and smells very strong
of the *Librarian*. *Tanaquil*
Faber, a very smart ingeni-
ous Fellow, soon smok'd
this ; and therefore he cor-
rects the first *Verse* thus,

Tutus bos etenim prata per-
ambulat.

There is no doubt, but *Ho-*
race might have used this
Word, if he had a Mind to
it. See *Car. 3. 18. Seneca*
Her. Fur. v. 141. But tho'
Tanaquil was very quick-
sighted in spying a Fault,
he was not so lucky in mend-
ing it ; for the first Line
is sound and good ; it wants
no Incrustation ; the Flaw
is in the second. For what,
I beseech you, can *nutrire*
rura signify ? *Rura* are
A 4 Fields,

Fields, Meads, Grounds, Coppices, &c. according as the Land lies. Who ever said, that any of these were to be nourished? Nothing is said to be nourished, no not metaphorically, but only that which is capable of Increase and Augmentation, as Trees, Corn, Fruit, Hatred, Love, War, Fire, and the like: How then shall Ceres nourish the Land? Would you have her make the Grounds grow larger, so that a Kite should not be able to fly over them? But if Grounds cannot grow, they cannot be nourish'd. To be short, Horace would not say this, nor any of the Antients; but it came from the stupid Librarians. The Gravian Copy was not wholly agreed heretofore about this. *Lection*; for there we find *Nutrit . . . ra Ceres*, and *ru* written above, by some other Hand. Here I will freely tell the Reader, lest my Conjecture should transport him too much, that by the void Space I find, that only one single Letter was erased; so that the first Reading seem'd to be *Nutritura*: But be that as it will, I am sure Horace wrote thus, *Nutrit farra Ceres*. For to this all Things agree most wonderfully, both as to Words and Sense. *Nutrit farra* is a good Phrase. See Ovid Fast. 4. 913. *Grandia farra* is equally good; for what grows great, is nourished. See this in Servius,

Geor. 1. 101. Macrobius Satur. 5. 20. On the other hand, *Vegrandia farra*, are small or little ones. See Ovid. Fast. 3. 445. *Nutrit farra Ceres* is also right; for Ceres takes care of the Corn. See Ovid. Fast. 1. 672. Ibid. 679. Ibid. 2. 519. Hence we may explain what follows, *Almaque Faustitas*, which is entirely new, and not to be found elsewhere; for *Faustitas* signifies Prosperity, and belongs to the Crop, and not to the Ground. Hence it follows, *Prosperam frugum*. If we take the vulgar *Lection* (*Nutrit rura Ceres*) and allow *rura nutriti* to be good Latin; yet it is not Ceres's Office to take care of every Product of the Ground; She does not meddle with the Vines, Olives and Apples, but only the Corn; so that this Consideration alone will oblige you to agree to my Emendation.

(d) *Hinc ad vina redit latus*.] The old Editions do indeed say *redit*; and after it had fix'd itself, the Interpreters had not Assurance enough to remove it: But my oldest Gravian and Queen's College, with the Bodleian, some of Lambin's, and the best of Pulmannus's Copies, say, *Hinc ad vina venit*; Which is a much sweeter Word, and not so liable to Exceptions. For he who, *redit ad vina*, returns to his Wine, seems by that to have been at it already; but the

Lar.

Dr. B——'s NOTES. ODE 5. 9

Labourer in this Place comes from his Work, Dry and labor.

(4) *Longas & utinam, dux bone, ferias.*] Both my best looks, the Queen's-College and Gravian, with two of *Bersmannus's*, and my Worcester Copy, which is later, say *Rex bone*, which we ought not to despise; because he had said, *Dux bone*, just before at the fifth Verse; and I am at a Stand whether it is handsome to repeat it so soon. Then, why should he say *Dux bonus*, when he talks of a Holiday and a Long one? This looks like Peace, the other like War. I know ve-

ry well, that *Augustus*, and the succeeding Emperors, hated the Title of King; but here it seems to be an Appellation of Friendship and Familiarity, and nor of Power. Thus he calls *Mecenas*, Rex; *Epif.* 1. 7, where *Rex* signifies a Patron, a Friend at Court. Besides, *Rex bone* is a common Phrase often used. See *Virgil, Æneid* 11. 344. speaking of *Latinus*. *Statius Theb.* 2. 460. speaking of *Eteocles*. I therefore think we ought to set a Mark upon this Place, till the other old Copies of *Horace* can be got together, to decide the Matter.



ODE

ODE VI. Ad APOLLINEM.

DIVE, quem proles Niobaa magna
Vindicem lingua, Tityosque raptor
Sensit, & Troja prope victor alta
Phthius Achilles,

Cateris major, tibi miles impar;
Filius quamvis Thetidis marina
Dardanas turres quateret tremendâ
Cuspide pugna.

Ille mordaci velut iſſa ferro
Pinus, aut impulsa cupreſſus Euro,
Procidit late, poſuitque collum in
Pulvere Teucro.

Ille non inſuſus equo Minerva
Sacra mentito, malè feriatos
Troas, & letam Priami choreis
Falleret aulam;

M.

ODE VI. To APOLLO.

BY Thee, Great God ! for Lust and Pride,
Fam'd *Niobe* and *Tityos* dy'd ;
Achilles to thy Valour bow'd,
Ere *Troy* was by his Arms subdu'd :

Born of the Goddess of the Sea,
He found no Match in Arms, but Thee ;
Troy's Walls oft trembled at his Spear,
And every *Trojan* Heart with Fear :

Yet like a Pine he tumbled down,
Or Cypress by a Storm o'erthrown ;
And lay extended on the Plain,
In *Phrygian* Dust by *Phæbus* slain :

He scorn'd all Arts but open Force,
A holy Cheat, or treacherous *Horse* ;
Nor would by any false Disguise,
Amidst their Mirth, his Foes surprize ;

But

(a) *Sed palam captis gravis, heu nefas, heu !*
Nescios fari pueros Achivis
Ureret flammis, (b) etiam latentem
Matris in alvo :

(c) *Ni, tuis flexus Venerisque grata*
Vocibus, Divum pater annuisset
Rebus Ænea potiore ductos
Alite muros.

(d) *Doctor arguta fidicen Thalia,*
Phœbe, qui Xantha lavis amne crines,
Daunia defende decus Camœna,
Lavis Agyieu.

Spiritum Phœbus mihi, Phœbus artem
Carminis, nomenque dedit Poëta,
Virginum prima, puerique claris
Patribus orti,

Delia tutela Deæ, fugaces
Lyncas & cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum ;

Rite Latona puerum canentes,
Rite crescentem face noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

Nupta

But met the *Trojans* in the Field,
And there without Distinction kill'd ;
With Fire and Sword purfu'd them home,
And burnt the Infant in the Womb.

At length to *Venus* and to *Jove*,
Jove stoop'd, and fix'd the firm Decree,
Eneas with a better Fate
Should found a greater nobler State.

Sweet Master of the tuneful *Nine* !
Whose Locks, when wash'd in *Xanthus*, shine ;
To Me and my *Apulian* Muse,
No Aid, nor Guardian Care refuse.

For You to me my Fame impart,
My Genius, and my vocal Art :
The Nymphs and Youths from Nobles sprung,
With Raptures, listen to my Song.

Them chaste *Diana* guards, and loves
More than the Bow, the Chace, and Groves ;
And they shall favour and admire
My suppliant Strains, and tuneful Lyre.

They shall extol *Latona's* Son,
And praise the bright increasing *Moon* ;
By whom the Months their Courses steer,
And Fruits adorn the smiling Year.

The

Nupta jam dices; Ego Dis amicum,
 Saculo festas referente lucas,
 Reddidi carmen, docilis modorum
 Vatis Horati.

Dr. B——'s NOTES. ODE 6.

(a) SED *palam captis*
gravis.] The old
 Italian Editions say *Captis*,
 but the German Edition of
 Locher says *Captos*; the first
 Lesson of the two is com-
 monly received; but I like
 neither of them. For whe-
 ther you say *Gravis*, abso-
 lutely, or *gravis captis*, that
 is angry, enraged, chuse which
 you will, it is by no means
 fine and elegant; the *Parch-*
ments are strangely divided;
 the *Queen's-College*, and
 some others, say *Captis*; the
Peter-house, *Captos*, among
 the various Readings:
 In the *Royal Society* Copy,
 and in the *Gravian*, what-
 ever the Word was, it is
 now gone, and we find
Captis superscribed. I have
 Reason to suspect, that some
 Dissyllable Word or other
 has been lost out of the
 Text, which the *Librari-*
ans, according to their dif-
 ferent Whims and Hu-
 mours, supply'd; for the

Magdalen-College Copy, and
 the two *Bodleian*, with some
 Books belonging to *Torren-*
tius, say *victor*; which may
 deserve to stand, if for no
 other Reason, yet because
 of that parallel Place in
Virgil, *Geor.* 3. 83. There
 is also something like it in
Accius in *Philost.* But then
Horace had said a little be-
 fore, *Troja prope victor alia*;
 and a little after, *Ni tuis vi-*
ctus, if we will believe some
 of the Copies; but my *Ga-*
lean says *Rapior*. See *Plan-*
tus *Epid.* *Ac.* 2. *Scen.* 3.
Virgil *Æneid.* 2. 374. And
 yet here too we find the
 very same Word going
 before; --- *Tityosque rap-*
tor.

(b) *Etiam latentes ma-*
tris in alvo.] This Lesson
 is at present handed about
 in all the Editions, and is
 taken from *Lambin* and
Cruquius, who published it
 thus, and suppressed the
 Reading in the old Copies;
 most

The ODES of HORACE. 15

The young Imperial Bride shall say ;
 I sung a solemn Ode to day
 By Horace made, a famous Bard ;
 My Song the Gods with Pleasure heard.

most of which, and all the old Editions, say *Latentem*. Thus *Torrentius*, *Pulmannus*, and *Bersmannus* found it in their Books ; and thus I find it in my *Grævian*, *Leyden*, *Zulichemian*, *Magdalen-College*, *Peter-house*, *Gleusen*, and *Worcester* Copies. Why therefore should it not be receiv'd ? For our Roguish Librarians might be easily led to change the singular Number into the Plural, because *Nescios* *favimus* went before ; but it could never enter into their Heads, to change the Plural into the singular, for the sake of a beautiful Variety, of which their Numskulls could have no Notion. Horace here imitates a Place in *Homer* ; see *Iliad* *Z.* v. 60. One Copy belonging to *Torrentius*, and another to *Pulmannus*, say *Latentem* ; but the vulgar Word is best. See *Seneca* *Ep.* 124. *Tacitus* *Hist.* 2. 13.

(c) *Ni tuis victus.* No Critic would ever have call'd this Reading in Que-

stion, if the *Parchments* had not given it some Disturbance ; for *victus* *vocibus* or *precibus*, overcome by Intreaty, is a Phrase that often occurs. See *Livy* 23. 8. *Id.* 42. 22. *Tacitus*, *Annal.* 4. 57. *Horat.* *Epod.* ult. But the *Blandinian* *Parchments* belonging to *Cruquius*, which are the oldest Books extant, say *flexus*. See *Valerius Flaccus* 3. 615. *Virgil* *Georg.* 4. 399. *Orando* *flexes* ; where the *Médicean* Copy of *Pierius* says *Orando* *vinces*, as some of our Books here in *Horace*, say *Victus*. See *Ovid* *Epist.* *Hele*. Which of these two Lessons must we stand by, since both of them are good ? Methinks *Flexus* looks with the best Countenance ; not only on the Account of the great and venerable Authority of the *Blandinian* Copy, but also because *annuisset* follows ; for he who *admittit*, *Nods*, does therefore *flexere*, bend himself, by which the Metaphor is very prettily continued. Moreover, *Ovid* uses *flexere*

fectere in a Passage, where he imitates our Author. See *Art. Amand.* 1. 441. *Corippus African.* 1. 1.

(d) *Doctōr arguta fidicen Thalia.*] *Apollo* is School-master to the *Muses* and the *Poets*; who can deny this? See *Lucan* in *Panegyrico*. The *Muses* and *Poets* are also called *Arguti*, *Melodious*, in Greek *Μουσῶν ἀργυταί*. See our *Author* *Epist.* 2. 2. *Martial* *Epist.* 6. 34. *Doctōr arguta* is therefore very well, and will pass: We must not rashly disturb a Phrase which has kept Possession ever since Printing came in Fashion: And yet the *Manuscripts* vary; *Torrentius* found *Doctōr Argiva* in three of his; *Doctōr* I myself saw in the *Queen's College*, and *Worcester Copies*; the *Leyden* and *Grecian* write *Argiva* in the Margin as a various *Lesson*; so that we have now four Ways of writing this single Phrase, as thus,

Doctōr arguta
Doctōr arguta } *fidicen Thalia.*
Doctōr Argiva
Doctōr Argiva

But now, which of these four is the true Genuine and most Commodious *Lesson*, seems to be a very knotty Point to find out by Conjecture. *Torrentius* liked *Doctōr Argiva* best, as he found it in his

Books. Doctōr Thalia, as he very prettily explains it, is the same with *Apollō*, ΜΟΥΣΑΓΕΤΗΣ, *Doctōr musarum*; and by this Name the Greeks did commonly distinguish this God. See *Euripides* in *Medea* v. 425. To this *Lesson* it is objected, that *Horace* had said just before, --- *Doctōr alite muros*, so that *Doctōr* and *Doctōr* coming so near together, sound very unpleasantly, as *Dacier* very well observes. *Doctōr* therefore shall take his Place again, if any body likes him, upon the very same Account; for ΜΟΥΣΑΓΕΤΗΣ may very well be render'd, *The Master of the Muses*, as *χορηγός* is *The Master of the Chorus*. See *Hesychius* and *Polux* 9. 5. As for *Argiva* it pleases me wonderfully; for *Argiva Thalia* is as if he had said, *The Grecian Muse*. See this *Muse* in *Carm.* 2. 16. *Ibid.* 4. 8. *Ibid.* 4. 9. *Ovid.* *Trist.* 1. *Martial* 12. 94. *Anselmus* *Epist.* 12. *Virgil* *Eclogar.* 6. *Nostra Thalia*; where *Servius* explains *Nostra* by *Romana*. This being settled, see now how the whole Passage shines, and looks bright and resplendent!

Doctōr Argivæ fidicen Thaliae,
Phœbe, qui Xantho lavis
anne crines,
Daunia

*Dauniae defende decus Ca-
mena,*

Levis Agyien.

That is, Thou, who hereto-
fore taught Sappho and Al-
caeus to make very good
Verses, afford me the same
Art, Spirit and Renown,
who being a Native of Dau-
nia, was the first Roman that
undertook to imitate them.
Besides, all the Greeks are com-

prehended under the Name of
Argives, and this you may
easily prove by Quotations.
See *Virgil, Æn* 1. 44. *Id.*

2. 254. *Propert.* 2. 19.

Martial 4. 55. Here you

see the *Argives* are the *Greeks*

in general; so that *Argiva*

Tbalia is the Grecian *Muse*,

and is put in Opposition to

the Roman *Muse*, or the

Daunia Tbalia, or *Ca-*

mena.



ODE VII. Ad TORQUATUM.

Diffugere nives : redeunt jam gramina campis,
Arboribusque coma :
Mutat terra vices ; & decrefcentia ripas
Flumina pratercunt :
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne fperes, monet annus, (a) & alumnus
Quæ rapit hora diem.
Frigora mitefcunt Zephyris : ver proterit æftas,
Interitura, fimul
Pomifer autumnus fruges effuderit : & mox
Bruma recurrit iners.
Damna tamen celeres reparant cœleftia luna :
Nos ubi decidimus
(b) Quo pater Aeneas, quo Tullus, dives & Aeneas,
(c) Pulvis & umbra fumus.
Quis fcit an adjuvant hodiernæ crâfina fumma
Tempora Di Superi ?
(d) Cuncta manus avidas fugient haredis, amico
Quæ dederis animo.
Cum femel occideris, & de te fplendida Minos
Fecerit arbitria ;
Non, Torquate, genus, non te facundia, non te
Reftituet pietas.
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum :
Nec Lethæa valet Thefeus abrumperè caro
Vincula Perithoo.



ODE VII. To TORQUATUS.

THE Spring dissolves the fleecy Snows ;
Fresh Green adorns the Fields, fresh Leaves
the Bows :

Nature is deck'd in all her gayest Pride ;
The limpid Streams in narrow Channels glide :
The *Nymphs* trip naked o'er the Plains,
And with 'em, hand in hand, the *Graces* dance.
The rolling Hours, and shifting Year
Inform you, that your last great Change is near ;
Warm *Zephyr* melts the *Winter* down,
Then *Spring* succeeds, and *Summer's* quickly gone ;
Then *Autumn*, rich in Fruits and Grain,
Rolls regular, till *Winter* comes again.
The Moon renews her fading Light,
Whilst Man lies down in everlasting Night :
We moulder into Dust and Clay,
Where *Tullus*, *Ancus*, and *Aeneas* lay.
Who can insure To-morrow's Sun ?
Or give another Day, when this is done ?
Be free and chearful ; do not spare
Your Wealth, to glut an undeserving Heir :
When to the Shades below you come,
And *Minos* fixes your eternal Doom,
Not Virtue, nor High Birth shall save,
Nor Eloquence redeem you from the Grave ;
Diana try'd to bring, in vain,
Her chaste *Hippolytus* to Life again ;
Though *Theseus* did to Hell descend,
He could not rescue his unhappy Friend.

(a) *ET alnum qua rapit hora diem.*] Two of Torrentius's Books say *Album*; thus we find it in the *Franckeranian* and *Gravian*, among the various Readings. But then *Dies albus* signifies a Merry, a Joyful Day, a Holyday, in Greek; *Δευρὴ ἡμέρα, ἡδεῖα καὶ ἀγαθὴ* which is quite contrary to Horace's Meaning; for the Sun does not shine, nor is the Day pleasant every Hour. See *Silius Ital.* We must therefore keep close to the Editions, and read *Album*, which is a standing Epithet for *Dies*: See *Virgil Eclog.* 8. *Aeneid.* 5. 64. *Boetius* in *Consol.* 4. 6. My Worcester Copy says *Polum* instead of *diem*, but this is a very great Absurdity.

(b) *Quo pius Aeneas.*] Thus we find it every where in the Editions; but most of the *Parchments* furnish us with another *Lectio*. The oldest *Blandinian* says *Pater Aeneas*, and thus I find it in my *Queen's-College*, *Battelian*, *Magdalen-College*, both the *Bodleian*, and the *Gravian* at first hand. The same may be seen in one Copy of *Torrentius*, and some of *Lambin's*; but the *Blandinian* Copy is of Authority enough to restore it. *Pater Aeneas* is certainly to be seen at least twenty Times in *Virgil*.

This is a Phrase by Authority; for he was the Father or Founder of Rome, whence the *Aeneid* takes its Name. See *Ennius*, *Annal.*

1. There is no necessity of saying *Pius* on purpose to show that neither Riches nor Piety can save a Man from Death; for *Horace* uses much the same Expression in another Place, without an Epithet. See *Epist.* 1. 6. As to this Account of Piety, we have it at *Ver.* 23. and this is sufficient to prove that *πὸ Pius* ought to be thrown out here; lest the same Sentence should in a purid Manner be repeated over again in so narrow a Compass. I stand amaz'd to think, why *Horace* should call either *Tullus* or *Ancus*, rich; for they are taken Notice of by all other Writers as two memorable Examples of Primitive Poverty. See *Juvenal Sat.* 5. v. 57. *Claudian de Bell. Gildon.* v. 110. What then can be the Meaning of *Dives*? I cannot for my Blood imagine; unless it be the Roguery of the Librarians who razed out the first *Lectio*, *Pauper*.

(c) *Pulvis & umbra sumus.*] My *Battelian* says *--- Pulvis & ossa sumus.* See *Ausonius Epitaph.* 38. And yet the same *Ausonius* confirms the vulgar Reading

Dr. B——'s NOTES. ODE 7. 21

ing at Epitaph. 17. where
he plainly imitates our Au-
thor, and says --- Pulvis &
umbra sumus.

(d) *Cuncta manus avi-
das.*] In my Judgment,
the *Verseification* would be
much sweeter, if we read
the *Passage* thus,

*Cuncta manus avidi fu-
gient haredis* ---

But all the *Parchments*, that
I have any *Aequaintance*
with, are against it; how-
ever, there are others in the
Dark, which we may look
after if we think fit.



ODE

ODE VIII. *Ad CENSORINUM.*

Donarem pateras, grataque commodus,
 Censorine, meis ara sodalibus :
 Donarem tripodas, præmia fortium
 Grajorum, neque tu pessima munerum
 Ferres, divite me scilicet artium,
 Quas aut Parrhasius protulit, aut Scopas ;
 Hic saxo, liquidis ille coloribus
 Solers nunc hominem ponere, nunc Deum.
 Sed non hæc mihi vis ; (a) nec tibi talium
 Res est aut animus deliciarum egens.
 Gaudes carminibus : carmina possumus
 Donare, & (b) pretium dicere muneri.
 Non incisa notis marmora publicis,
 Per quæ spiritus & vita redit bonis
 Post mortem ducibus ; non celeres fugæ,
 Rejectæque retrorsum Hannibalis minæ ;
 (c) Non incendia Carthaginis impia,
 Ejus, qui domitâ nomen ab Africâ
 Lucratus rediit, clavius indicant
 Laudes, quam Calabræ Pierides : neque,
 Si chartæ sileant quod bene feceris,
 Mercedem tuleris. quid foret Ilia
 Mavortisque puer, si taciturnitas
 Obstaret meritis invidia Romuli ?

Ereptum



ODE VIII. To CENSORINUS.

IF I with *Scopas*' Art could raise
A God or Man, in Stone or Brass,
Or to *Parrhasian* Colours give
A human Face, and bid it live ;
There's not a Friend, who shares my Soul,
Should want a Statue, or a Bowl,
Or Tripod of a pond'rous Size,
Rich as some antick *Grecian* Prize :
To You my noblest Gifts I'd send,
To You, my best my dearest Friend :
But no such vulgar Arts as these,
Or Presents, Me or You can please ;
In *Lyrick* Numbers I excell,
This is the Art You love so well :
For You a Poem I design ;
You know the Value of each Line.
Not Statues, in which Heroes breathe,
And stand secure from Time and Death,
Nor he, who paints the bloody Field,
With Scenes of Rout and Slaughter fill'd,
Where *Hannibal*'s less haughty Mien,
And *Carthage* all in Flames is seen,
Can add more Worth to *Scipio*'s Name,
Than when the Muses sing his Fame,
If Poetry her Aid denies,
All Merit unrewarded dies.
Had *Romulus*, from *Ilia* sprung,
Perish'd, forgotten, and unsung ;

Wh

Ereptum Stygiis fluctibus Æacum
Virtus, & favor, & lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori :
Cælo Musa beat. sic Fovis interest
Optatis epulis impiger Hercules :
Clarum Tyndaride fidus ab infimis
Quassas eripiunt aquoribus rates :
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.



The ODES of HORACE. 25

Who of his Race could tell the Name,
From whence the *Roman* Empire came ?
The *Muses*, by superiour Pow'r,
Redeem'd from *Pluto's* gloomy Shore
Great *Æacus*, with Glory crown'd,
And through a thousand Isles renown'd.
Whilst Bards can sing no Hero dies,
They lift the Virtuous to the Skies :
Thus *Hercules* now sits above
Among the Gods, and drinks with *Jove* ;
Fair *Leda's* Sons are chang'd to Stars,
Propitious to the Mariners ;
Bacchus with Vine-Leaves crowns his Brows,
And hears the Suppliant's humble Vows.



(a) *NON tibi talium.*] The old *Elandinian* and my *Grævian* Copy say *Aec*; and so does the *Queen's College*, with some others. This seems to be a Trifle; and yet we must take Notice of it.

(b) *Pretium dicere muneris.*] The *Venetian* Edition says *Muneris*, the *German* of *Locher*, *Muneris*. Hence, as the succeeding Editors were differently disposed, some published one *Lesson*, and some the other; and just so it is now. But the best Copies, and among these my *Leyden* and *Grævian*, say *Muneris*, which without doubt is right. See *Terent. Prolog. Hecyr. Seneca Epist. 87. Dicere alicui diem, nomen, mulierem*, are Phrases of the same Sort.

(c) *Non incendia Carthaginis.*] We must examine this Place very diligently, and that for *Horace's* Sake, whose Reputation and Learning may very justly be called in Question here.

----- *Non celeres fuga,*
Rejestaque retrorsum Han-
nibalis mina,
Non incendia Carthaginis im-
pie,
Ejus qui domita nomen ab
Africa
Lucratus rediit, clarius in-
dicant
Laudes, quam Calabra Pi-
erides.-----

Thus at present we find it in

all the Books; and the Sense is this: *The Driving Hannibal out of Italy into Libya, and the Burning of Carthage, do not more plainly show how great a Man Scipio Africanus was, than the Calabrian Muse of Ennius, who wrote a Poem upon the Punick War.* In these Words there is a most horrible Blunder, which would never be forgiven, even in the meanest of the *Vulgar*. For first, he ascribes the Rout of *Hannibal* and Burning of *Carthage* to one and the same *Scipio*; Whereas *Hannibal* was driven out of Italy by *P. Cornelius Scipio*, Anno Urb. Condit, DL. who died afterwards in the Year DLXVI. But *Carthage* was burnt by *P. Cornelius Scipio Æmilianus*, the Natural Son of *L. Paullus Æmilius*, and the adopted Nephew of the other *Scipio*, A. U. C. DCVII, which was forty Years after the Other's Death. Besides, *Ennius* did not treat of the Burning of *Carthage*, for he died A. U. C. DLXXXIV, and did not carry on his Annals beyond the Year DLXVII. What then can you think of him, who vents such monstrous Stuff as this, where an Author cannot distinguish the Uncle from the Nephew, the second War from the third, and who skips over half a Century at once? Yet the Interpreters suffer all this to pass, not out of Ignorance, I suppose, but meer Modesty.

Cha-

Dr. B——'s NOTES. ODE 8. 27

Chabotius and *Dacier* are the only Persons who find fault ; but then they unjustly charge in upon *Horace*, and not upon those Rascals the *Librarians*, who make Mischief wherever they come. But how can this be ? could *Horace* be ignorant of a Thing that was just then transacted, which not a Boy of ten Years old could forget Seventy Years after ? I appeal to Mankind ; Can they entertain such a senseless Notion ? My Dear *Jacques*, I do not think thou wert such a Fool. For what would you be at, my Masters ? *Horace* recited his Verses to his Friends before he published them ; and do you think not one of them should take Notice of this horrible Blunder, or find out such a strange Discovery, as that there were two *Scipio's* named *Africani* ? Ridiculous ! But in the mean time, how shall we mend the Matter, and bring our Author off ? I give my Vote with old *Cato*, *Delendam esse Carthaginem*, That *Carthago* ought to be blotted out. This spurious Verse ought to be lay'd aside, and the others to run as they did. This Line smells strong of Monkish Poetry : And besides this Blunder in Point of History, which in Greek we call an *Aviroporia*, there is a Flaw in the Measure and Versification ; for this Sort of Meter requires, that the last Syllable of a *Choriambick*, in which there is a *Cesura* and

Pause, ought to end the Word, as

Dona | *rem pateras* | *grata-*
que commodus
Censo | *rine meis* | *ara so-*
dalibus.

I affirm, and I speak what I know, our Author never breaks this Rule, no not once in his *Asclepiads*. Here then we have caught this vile Rogue napping, who had no more Sense than to make a *Cesura* in the middle of a Word.

Non in | *cendia Car* | *tha-*
ginis impia.

And how great a Piece of Roguery this is, they very well know, who have a good Ear, and to whom *Melpomene* was propitious at their Birth. I would not have you mistake me ; the Case is otherwise in the preceding Line ;

Rejec | *taque retrorsum* | *Han-*
nibalis mina.

For whatever the Appearance may be at first Sight, yet the *Cesura* does not part the Word in two ; for the Letter *m* and its Vowel is lay'd aside, as if the Line had run thus,

Rejec | *taque retrors* | *Han-*
nibalis mina.

You may find all the Instances of this Sort in *Horace*, at
C 2 Ode

28 Dr. B—'s NOTES. ODE 8.

Ode 1. 21, 24. 3. 24, 30.
4. 5. There is one Exception
of another Sort at *Carm.*
2. 12.

*Dum flagrantia de | torquet
ad oscula.*

Here the *Casura* may by some
be thought to happen in the
middle of the Word: But
this is a Secret, which for
their Sakes I shall unfold,
who may from hence plead
for *Carthaginis*. Now you
must know, that the *Prapo-*
sition De, which is separated
from the Word *Torquere*,
does not naturally belong to
it, but is foreign and adventi-
tious to it, and may there-
fore, without any Injury to
Torquere, be lopt off from
it by a *Casura*, and make a
very good *Pause*. I'll give
you an Instance of this in an
Alcaick Verse, which is made
out of an *Asclepiad*, by the
Accession of a *Choriambick*;
as,

*Nullam | vare sacra | vite
prius | severis arborem.*

Now since the Sweetness of
this *Meter* consists chiefly in
this, that the two *Choriam-*
bicks complete the Word, as
I have shew'd you, *Horace*
is so careful of this, (for the
Greeks are negligent of it)
that he has not ventur'd to

part the *Praposition* from the
Word above once,

*Arca | nique fides prodiga
per | lucidior vitro.*

He therefore expects to be
pardoned for *Perlucidior*, as
well as *Detorquere*, so as that
the *Praposition*, which is no
essential Part of the Word,
may be cut off, and suffer a
Casura; and we pardon him
accordingly. But I suppose
he could never have expected
so much Mercy, if in spite of
good Ears, and against the
Rules of Harmony, he had
sung thus,

*Non incendia Car thagini
impia.*

No Wedges will ever tear
this *Syllable* asunder, which
is not Foreign and Extrin-
sick, but Inherent, and a
Part of the Word; so that it
would be foolish and ridicu-
lous to make a *Pause* here.
Let this ignorant Puppy
therefore, who falsifies *Hi-*
story, and does not under-
stand *Prosodia*, keep his
putid Stuff for his own Use,
and not pretend to bring
Blots among Stars. You see
what Pains I have taken to
find him out; and I expect
the learned *Reader* will en-
courage me; for I am plead-
ing *Horace's* Cause, and not
my own,

NOTES

NOTES upon NOTES. ODE 8. 29

NON incendia Carthagi-
nis impia.] The Doctor
 produces two very extraordi-
 nary Reasons to prove this
 Verse spurious: One is, That
Romius did not write of the
burning of Carthage: Where-
as Horace only says, That
if a Painter were to draw
this Scene among other great
Parts of the Punic War,
he could not do Scipio as
much Honour, as if Romius,
or some great Poet, were to
make it the Subject of a

Poem. His other is, That
it smells very strong of the
Monk. The Doctor has cer-
 tainly a very nice Nose over
 every One's Works but his
 own. All his Design in dis-
 turbing this Verse, was only
 to have an Opportunity of
 making that *Jest, Valenda*
est Carthago; and to con-
 vince us, that this Question
 had been decided the same
 Way by three very great
 Men, Cato, the Earl of
 Shaftsbury, and Dr. B.



ODE IX. *Ad LOLLIVM.*

NE forte credas interitura, quæ
Longè sonantem natus ad Ausidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

Non, si priores Meonius tenet
Sedes Homerus, Pindavica latent,
Cæque, & Alcai minaces,
Stesichorique graves Camena :

Nec, si quid olim lussit Anacreon,
Delevit ætas : spirat adhuc amor,
Vivuntque commissi calores
Æolia fidibus puella.

Non sola comtos arsit adulteri
Crines, & aurum vestibus illitum
Mirata, regalesque cultus,
Et comites, Helene Lacana.

Primusve Teucer tela Cydonia
Direxit arcu : non semel Ilion
Vexata : non pugnavit ingens
Idomeneus Sthenelusque solus,

Dicenda Musis prælia : non ferox
Hector, vel acer Deiphobus graves
Excepit istus pro pudicis
Conjugibus puerisque primus :

ODE IX. To LOLLIVS.

THE Songs which to the *Roman* Lyre,
Whilst *Aufidus* ran list'ning by,
I tun'd, inspir'd with Sacred Fire,
Believe me, Friend! shall never die.

Though *Homer* claims the highest Place,
Yet Laurel springs on *Pindar's* Head;
The World admires *Alcaeus' Lays*,
And grave *Stesichorus* is read.

Time cannot raze *Anacreon's* Name,
Nor prey upon his youthful Strains;
Sweet *Sappho* of Love's gentle Flame
In never-dying Verse complains.

Helen was not the only Fair,
Who in her Passion met her Fate;
Fond of her Lover's Face and Hair,
His Grandeur, Equipage and State.

Brave *Sthenelus* and *Merion's* Son
Were not the first renown'd in War;
The *Trojans* wag'd more Wars than one,
E'er *Tenecer* could a Quiver bear.

The ancient Heroes, in their Turn,
Could for their Wives and Country fight,
Before *Deiphobus* was born,
And valiant *Hector* saw the Light.

Older

*Vixere fortes ante Agamemnona
Multi; sed omnes illacrymabiles
Urgentur, ignotique longâ
Nocte, cavent quia vate sacro.*

*Paullum sepulta distat inertia
Celata virtus. non ego te meis
(a) Chartis inornatum flebo,
Totve tuos patiar labores*

*Impune, Lolli, carpere lividas
Obliviones. est animus tibi
Rerumque prudens, & secundis
Temporibus dubiisque rectus;*

*Vindex avara fraudis, & abstinens
Ducentis ad se cuncta pecunia;
(b) Consulque non unius anni;
Sed quoties bonus atque fidus*

*Judex honestum pratulit utili, &
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.*

*Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui Deorum
Muneribus sapienter uti,*

*Duramque callet pauperem pati,
Pejusque letho flagitium timet;
Non ille pro caris amicis
Aut patriâ timidus perire.*



Older than *Agamemnon's* Reign
Liv'd Monarchs of a mighty Name ;
Of whom no Footsteps now remain,
For want of Bards to sing their Fame.

Virtue's an idle useless Thing,
When hid in secret, and o'ercaſt ;
Whilst I, my Friend ! your Praise can ſing,
Your Actions ſhall for ever laſt.

Oblivion ſhall not reach your Fame ;
For You by prudent Measures ſteer ;
In every Fortune ſtill the ſame,
Not ſluſh'd with Joy, nor ſunk with Fear.

You ever Faithful, Juſt and True,
From Bribes and Avarice are clear ;
Oppreſſion ſtands in awe of You ;
You ſhould be *Conſul* every Year.

Vice, when adorn'd with Wealth and State,
With you no Favour is allow'd ;
Your Judgment's Right, and ſure as Fate ;
You triumph o'er the giddy Crowd.

He is not number'd with the Bleſs'd,
To whom the Gods large Stores have giv'n,
But He, who of enough poſſeſs'd,
Can wiſely uſe the Gifts of Heav'n :

Who Fortune's Frowns with Patience bears,
And the worſt Ills the Gods can ſend ;
His Honour to his Life prefers,
To ſave his Country or his Friend.

(a) *Chartis.*

(a) *Chartis inornatum fileri.*] The two Venetian Editions, and that of Locher, publish the Place thus,

Non ego te meis
Chartis inornatum filebo,
Torve tuos patiar labores
Impune, Lolli, carpere lividas
Obliviones -----

After this, some Blockhead or another (I wish I knew who) foisted in *fileri*, and thus we find it in some Modern Editions. The Manuscripts are divided: My Gravian, Zulichemian, Worcester, Colbertine, and Magdalen-College at first hand, say, *Sileri*: On the other hand, some of Lambin's (to whom honest Torrentius gives the Lye here, for no Reason in the World) and some others belonging to Pulmannus and Canter, say *Silebo*; as do my Leyden, Queen's-College, Battelian, Peter-House, Royal Society, Bodleian, and Galean Copy at first hand. Since then the Evidence is divided, and the Votes pretty equal; let us see what the Reason of the Thing says to this Matter. *Silebo* is so good a Word, that the sowerest Critic cannot find fault with it; the Sense is good, and the Diction familiar to other Authors, as well as

Horace; See Car. 1. 11. Ovid Fast. 3. 55. Valerius Flac. 6. 135. Virgil 10. 793. But now, if you read *Sileri*, then you must construe it thus; I will not suffer my Verses to pass you by in silence, without doing you some Honour. What foolish ridiculous Stuff is this? Non patiar te meis chartis fileri. Why so elaborate? Why Non patiar? Had Lollius forbid Flaccus to mention him? Or had Horace's Verses an Aversion to this Subject? If he had said Non patiar te chartis fileri, as he says, Non patiar tuos labores oblivione carpi, this had been well; then he had promis'd Lollius to sing of him, though other Poets were silent: But now, when he adds, Meis chartis; this looks as if he did it unwillingly, or as if he were forbid by Lollius or some other. Since then this is false and absurd; it is plain, Patiar and Meis cannot do well together; we must therefore recall *Silebo*, and give it a Place in the Modern Editions, as it has in the Ancient.

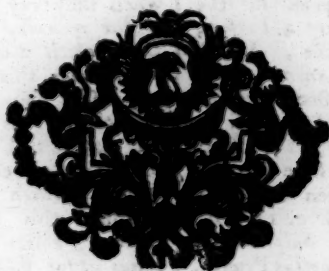
(b) *Consulque non unius anni.*] This is a knotty Place, and has sufficiently exercis'd the Parts of all sorts of Readers. You have a Soul, says our Author, that wreaks Vengeance on the Covetous, and is fit to

by Consul every Year; a good and faithful Judge, that very sternly rejects the Criminal's Bribe, and triumphs over the Mob, making its way through them. All these fine Things are predicated of the Soul of Dollius in the Course of one Period; but in a particular Manner, those Expressions, *Animus Consul*, and *Cum alto vultu*, did in the Judgment of two pretty Fellows, Father and Dacier, seem to be very forc'd and affected Phrases, without any Excuse in their Behalf. But I do intend, with their good Leave, to vindicate Horace, if I can. Here in the first place, we are to observe, that the best Writers do often speak of the Soul as if it were a Person; thus for instance, Sallust says, *Contemptor animus*. Bell. Jugur. c. 64. See the same Phrase in Virgil Æneid. 9. 209. Seneca Epist. 24. This *Victor animus* here in Horace may be seen in Seneca Consol. ad Hel. c. 11. *Et ad Marci c. 23. Sulpicius Severus Epist. 3. Boetius Præfat. in Arith. Animus Rector, Rex, & Dominus*, may be found in Seneca de Benefic. 1. 16. *Ibid. 5. 25. Epist. 114. Natur. Quæst. 7. 24. Animus Liberator*, in Livy 1. 56. *Animus Estimatores, Deprecator*, in Seneca de Vita 3. 5. *Ibid. 28. Contemplator, Admirator, Corruptor*, in Seneca Consol. ad

Hel. c. 8. Tacitus Annal. 3. 54. *Animus Carnifex, Proscriptor*, in Pliny Hist. Nat. 7. 7. *Ibid. 12. Animus Adulter* in Alcimus Avitus ad Sororem. *Animus Speculator, Censor*, in Seneca de Ira 3. 36. *Salvianus, contra Avaritiam, L. 1.* Here you see, that even in Prose, the Soul is address'd to, as a Person. How little do these Expressions differ from that in Horace? If the Soul may be a Proscriptor, a Hangman, an Informer; why not a Consul? I believe, if the Learned Father and Son-in-Law had look'd upon these Quotations, they would have behaved themselves more modestly; for when they cry out, *What is the meaning of Animus tuus rejecit alto vultu dona nocentium*; this is only spoiling a fine Thing by reciting it foolishly, as Horace himself has it: For here they omit that which comes between, which very much qualifies this harsh Metaphor; *Quoties animus tuus, bonus atque fidus iudex, alto vultu rejecit dona nocentium*; where this same *Vultu* does not immediately refer to *Animus*, but to *Judex*; and by the Interposition of this Word, whatever may be said of a Judge, is afterwards apply'd to the Soul. We may prove this by that pretty Expression in Boetius, *Cum ea sibi victor animus*

animus calcata reject; for a Soul can no more *Tread under-foot*, than *Reject with a Frown*: When a Soul is once called *Judex* or *Victor*, a *Judge* or a *Conqueror*, by assuming that *Metaphor*, it performs both those Offices; for why may we not say, *This same Carnifex Animus hangs abundance of innocent People?* *This same Adulter Animus has made many honest Citizens Cuckolds?* Thus far I have exceeded my Commission; and I did it

on purpose to vindicate *Horace*, whose Reputation I have a tender Regard for, from the Charge of *Affectation*. What falls more directly in my Way, is to acquaint the Reader, that the Particle *Et*, as it stands next *utili* and *vulgi*, is not to be found in any of the old Copies or Editions, and to this *Torrentius* and others agree; and yet he who inserted it, seems to have had a good Reason for what he did.



The End of the Nineteenth Part.

THE
O D E S
O F
H O R A C E

In *Latin* and *English* ;

With a Translation of

Dr. BENTLEY's NOTES.

To which are added

NOTES upon NOTES ; Done in the
Bentleian Style and Manner.

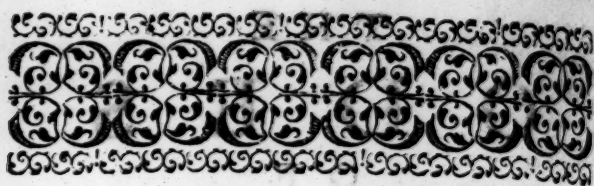
*At quis sciebat quæ sibi Barbarus
Tortor pararet ? ——— Hor.*

PART XX.

To be Continued.

L O N D O N :

Printed for Bernard Lintott at the Cross-
Keys, between the two Temple-Gates in
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Q. Horatii Flacci
O D A R U M

LIB. IV.

ODE X. *Ad Ligurinum.*



*Crudelis adhuc, & Veneris muneri-
bus potens;*

*Inesperata tua cum veniet (a) bir-
ma superbia,*

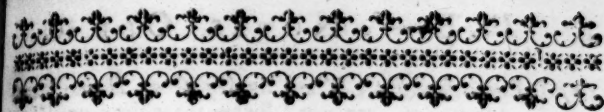
*Et, quæ nunc humeris involitant,
deciderint coma,*

*Nunc & qui color est punicea flore prior rosa,
Mutatus, (b) Ligurine, in faciem verterit hi-
spidam:*

*Dices, Heu! quoties (c) te speculo videris alte-
rum,*

*Quæ mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genæ?*





THE
ODES
OF
HORACE.

BOOK IV.

ODE X. To LIGURINUS.



LOVELY Boy! as *Venus* fair,
Cruel Boy! as false as Air;
When with hoary Honours dy'd,
Age shall triumph o'er your Pride,
When your Locks their Beauties lose,
And your Cheeks the fading Rose;

Then, when all your Bloom is gone,
Scarce you'll think your Face your own:

But, with Wonder and Amaze,
Fixing on the faithful Glass,
Thus exclaim; Ah! tell me why,
Love must live, and Beauty die?
Why, when Youth adorn'd my Brow,
Was I not as Kind as now?
Or, since Age has banish'd Scorn,
Why should not my Charms return?

A 2

(A) *Plumia*

(a) *Pluma superbia.*] The

Interpreters are not yet agreed about the Meaning of *Pluma*. The Scholiasts say, *Pluma* is a young Beard, just beginning to sprout; to this Lambin, Cruquius, and Torrentius agree. But this Metaphor, A Feather for a Beard, was never used by any of the Poets; neither can we assign any Reason, why Horace, if he had this in his Head, should not use the proper Word, *Barba*;

*Insuperata tua cum veniet
barba superbia.*

The Word does not seem too low and mean for him, when the other Poets were not above using it even in Epick Poetry: But that which is more strange, he does touch upon the Beard in the fifth Verse, where he says,

----- *In faciem verterit bis-
pidam.*

So that it would be putrid enough to bring the same Sense over and over again; then it seems to be an Absurdity, that the Beard, which he had before called *Pluma*, Soft, should presently turn *Hispida*, Grizzly. Theodore Marcellius therefore took another Course, and by *Pluma* he understands Canities, Grey Hairs. See *Cyanea Pluma* in Ovid. Trif. 4. 8. But *Cyanea Pluma* may very well

signify *Gray Hairs*; because Swans are white; are all Sorts of Feathers therefore white? Will any one affirm this? How then comes *Pluma*, as it stands absolutely and by itself, to signify any thing that is white? The most learned Dacier soon saw this Absurdity; but when he goes to mend it, he stumbles upon a much worse Absurdity; and therefore had better have held his Tongue. *Cum pluma veniet tua superbia.* That is, says he, When your Pride is fled and gone; this is a Greek and Oriental Way of Speaking. But I would fain know who are these same Greeks? not to trouble him about his Orientalists; and yet I believe, even they would not have said *Pluma*, but *Penna*, or *Ala*, upon this Occasion. Then, how comes Horace to imitate them? I cannot imagine what will become of this same *Pluma*. Since then so many Criticks have missed the Mark, observe whether we cannot take Aim better. What now if you corrected it, and wrote *Bruma*. The old Authors often compare Youth to the Spring, and Old Age to the Autumn and Winter. *Bruma* is also taken for the Time of Adversity. See Ovid Epistol. O'Enon. Therefore *Cum veniet bruma*, *insuperata tua superbia*, is as if he had said, When you grow Old, or, When Adversity

salus

Dr. B—'s NOTES. ODE IO. 5

takes down your Pride. He turns this Metaphor of the Winter, and adds, *When your Hair shall shed*; which Expression may be apply'd both to Winter and the Age of Man: For as in Winter the Leaves fall from the Trees, See Car. 4. 7. so Ligurinus's Locks should fall off as he grew old. There is the same double Entendre in that other Expression, in *faciem verterit hispidam*; for as in Men of advanc'd Years the Beard grows rough, such is the Visage of the Fields in Winter. See Car. 2. 9. What think you then? do not all the Parts hit and agree? It makes no great Alteration in the Books, clears up the Sense, and presents the Reader with a very pretty Metaphor. I believe by Dint of meer Conjecture I have hit the Nail upon the Head.

(b) *Ligurinum in faciem.* All the Parchments and Editions that ever I saw, read the Place thus,

*Nunc & qui color est punicea
flore prior rose,
Mutatus Ligurinum in faciem
verterit hispidam.*

But I found long ago, that we must necessarily alter it thus,

*Mutatus, Ligurine, in faciem
verterit hispidam.*

This is plain from those Words of the second Person,

Dices, Videris, &c. For unless you say *Ligurine*, there will be nobody here for the Poet to talk to. But I found since, that the most learned *Torrentius* read it thus in two of his oldest Books. *Verterit*, as he well explains it, is the same as *versus fuerit*; for thus this Word is often used absolutely, and in the Neuter Sense. See *Virgil* Geor. 3. 365. *Suetonius* August. c. 23. *Tacitus* Annal. 6. 46. *Ibid.* 11. 37. Here a much smarter Fellow than *Torrentius* starts up, and says, *Color vertit*, for *Versus est*, is not good Latin. A nice Fellow I warrant him! I wish he had proved what he said. He owns this to be an elegant Phrase, *Color mutatus Ligurinum vertit in faciem hispidam*. What an uncertain Stomach this Fellow has! It was nice enough before; but now can digest Iron, or something harder. *Color*, says he, *vertit Ligurinum in faciem hispidam*. Poor *Ligurinus* is sometimes all Face, and sometimes all Beard, and more unhappy than a Friend of *Catullus*, who was all Nose.

(c) *Te speculo.* Thus says the Venetian Edition; but the German Edition of *Locher* says, *Te in speculo*; and thus we find it in the two *Blandinian* Copies, the *Leyden*, *Queen's College*, and the rest. I like it, because I find such an Expression in *Virgil* Eclog. 2.

ODE XI. *Ad PHYLLIDEM.*

EST mihi nonum superantis annum
Plenus Albani cadus ; est in horto,
Phylli, nettandis apium coronis ;
Est edera vis

Multa, qua crines religata fulges :
Ridet argento domus : ara castis
Vineta verbenis avet immolato
Spargier agno :

(a) Cuncta festinat manus : huc & illuc
Cursitant mista pueris puella :
Sordidum (b) flamma trepidant rotantes
Vertice fumum.

Ut tamen noris quibus advoceris
Gaudiis ; Idus tibi sunt agenda,
Qui dies mensem Veneris marina
Findit Aprilem,

Fure solennis mihi, sanctiorque
Pene natali proprio ; quod ex hac
Luce Mecanas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives & lasciva, tenetque grata
Compede vinctum.

ODE XI. To PHYLLIS.

Phyllis, this aged Cask is thine,
Replete with rich *Albanian* Wine;
Much Parsley in my Garden grows,
And Ivy to adorn your Brows.

My Rooms with burnish'd Plate shall shine,
My Garlands round your Temples twine;
Fresh Greens upon the Shrine shall lie,
And there the tender Lamb shall die.

See in what Hurry, with what Care,
My Slaves, the solemn Feast prepare!
The Flames with Rolls of Sinoak arise,
And blacken with new Clouds the Skies.

Think what this Mirth, these Transports mean;
The happy *Ide*s come round agen:
This Day the smiling Month divides,
O'er which the Queen of Love presides.

This Day with solemn Joy I crown,
A Day much brighter than my Own;
From whence the dearest Man on Earth,
Mexenas, dates his noble Birth.

But you with fond Desire pursue
A Youth, too Great, too Rich for you;
Who by superiour Charms subdu'd,
Doats on a *Fortune* and a *Prude*.

*Terret ambustus Phaëton avaras
 Spes : & exemplum grave prabet ales
 Pegasus, terrenum equitem gravatus
 Bellerophontem,*

*Semper ut te digna sequare ; & ultra
 Quam licet sperare nefas putando,
 Disparem vites. age, jam meorum
 Finis amorum,*

*(Non enim posthac aliâ calebo
 Fœminâ) condisce modos, amanda
 Voce quos reddas : (c) minuentur atra
 Carmine cura,*



The ODES of HORACE.

9

Let the rash Youth, who dar'd to try
The winged Horse, and soar'd too high,
And *Phaëthon* consum'd with Fire,
Timely forewarn you to aspire.

Let not Ambition soar too high,
But let your Hopes with Sense comply :
By Rules of just Decorum move ;
Equality's the Soul of Love.

You are my only Joy, for you
I bid all other Nymphs, adieu :
Come, ease my Soul with Musick's Charms,
Musick the sharpest Grief disarms.



(a) *Cynthia*

(a) *Uncta festinat manus.*] The most excellent Nick Heinſius in the Margin of his Copy ſays, I had rather read *Festinant*. It is certain Nick was ſtrange-ly pleaſed with this Way of Speaking; for thus he mends it in all his Editions, whenever it comes in his Way, by inserting the Plural Number. Thus he corrects Ovid, *Fast.* 4. 104. and *Id.* v. 156. for which he had no other Authority, but one of the *Vossian* Copies, whereas I believe I can find the Singular Number in a hundred other Books; that only excepted. This is Nick's Way; wherever he comes, he declares for the Plural Number; which is quite contrary to Horace's Way, as I have prov'd at large, at *Carm.* 1. 24. His Emendation here in Horace is not at all for Nick's Credit; the vulgar *Leſſion*, *Festinat manus*, is best; thus we find *Contudit manus* in *Carm.* 3. 6. and *Veniet manus* in *Serm.* 1. 4. where we have nor the least Suspicion of a Mistake; the first of these Passages stands supported by the Measure, and if you should correct the other, and write *Veniet*, then you ought to say *Auxilio qui sint mihi*.

(b) *Flamma trepidant.*] Thus say all the Manuscripts and Editions, together with the old Scholiasts; where *trepidant* must signify tremulo

motu feruntur; They ascend with a trembling Motion. See Virgil *Eclog.* 8. But this cannot be, for *rotantes* by itself would be sufficient to express such a Motion; or else *trepidant* must be the same with *Festinant*; as if Horace had said the Smoke made haſt, as well as the Servants, the Boys and Wenches: but such frigid nauseous Stuff as this, could never pass with so nice a Judge as our Author. What think you, if we should read it thus?

*Sordidum flamma crepitant
rotantes*

Vertice fumum.

This Word does certainly make some Addition to the Sense, and is often used by other Poets in Descriptions of this Nature. See Virgil, *Georg.* 1. 85. *Aeneid.* 7. 74. *Lucretius* 6. *Tibullus* 2. 5. *Nemesianus* *Eclog.* 4. *Propertius* 4. 3. *Pliny* *Histor.* 2. 22. *Ovid* *Fast.* 4. *Prudentius* *Peristeph.* 3. 13. *Id.* 5. 156. *Silius* *Itali* 4. *Ibid.* 1. 5. *Id.* 1. 17. *Id.* 1. 14.

----- *Rapidisque vorat cre-
pitantia flammis*

Robora. -----

Thus the most Learned *Medius* read it out of his Manuscripts, *Leſt.* Novant. c. 44. whereas before, *Trepidantia* was the vulgar Word: The Rascally Librarians often confound

confound these two Words; which I believe was the Case here in Horace. Thus in Silius l. 16. the Word is *Crepitantibus*, though before the Days of Modius, *trepidantibus* was the vulgar Reading. See *Lect. Novant.* c. 19. Thus again, we find *Crepantes* in *Prudentius*, *Peristeph.* 6. 100. where instead of *crepitantibus* which is to be found in most of the Books, we read *Trepidantibus*, according to *Nick Heinsius* and his choice Copies; and we must observe, that *Trepidantibus* is the right *Lectio* here, because *Minuantur* went before; for on the Account of these Threats, the very Chimneys are supposed to Tremble and Quake for fear. Thus we find it in *Seneca OEd.* v. 383. *Thyestes* v. 767. There you will meet with *Trembling Chimneys*. *Trepidant* and *Trepidantes*, and not *Crepitant* and *Crepitantes*; the first is according to *Father Gronovius* from the old *Medicean Copy*, the other is supported only by a few Modern Books. The Poet here supposes the very Hearths to tremble at so horrid and barbarous a Sacrifice. But as for Horace's Kitchen and Chimney, we cannot suppose any such

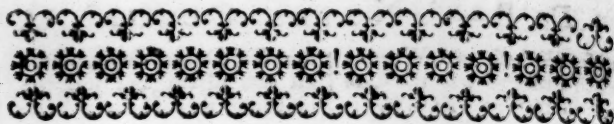
dreadful Doings there, where all was Mirth and Jollity; he being then about to celebrate the Birthday of *Mecenas* over a rousing Fire, and with a great deal of Noise and Hurry. In my Opinion, it is much better to say the Flames crackl'd, than to say, they trembl'd; *Crepitent* and not *Trepidant*.

(c) *Minuentur atra carmine cura.*] One of *Bersmannus's* Copies, and the Manuscript *Acron* belonging to the *Royal-Society*, say *Minuuntur*. Now if you take a Fancy to this *Lectio*, then you must suppose *Horace* here speaks by way of Sentence and Moral. You have the Fellow of it at *Carm.* 2. 2.

----- *Dispart Evius*
Curas edaces-----

But if you think *Minuentur* has the better Face of the two, then you must suppose, that *Horace* speaks with Regard to *Phyllis*, who was very much in the Dismals on the Account of her Fruitless Passion for *Telephus*. In my Opinion this is the best Construction of the two.





ODE XII. *Ad VIRGILIUM.*

J *AM* veris comites, qua mare temperant,
Impellunt anima lintea Thraciæ :
Jam nec prata rigent, nec fluvii strepunt
Hibernâ nive turgidi :

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, & Cecropiæ domus
Æternum opprobrium ; (a) quod male barbaras
Regum est ultra libidines.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistulâ ;
Delectantque Deum, cui pecus & (b) nigra
Colles Arcadia placent.

Adduxere sitim tempora, Virgili :
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
(c) Nardo vina mereberis.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpitiis accubat horreis,
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad

ODE XII. To VIRGIL.

Zephyr, Companion of the Spring,
Now smooths the Seas, and swells the Sail;
As o'er the Meads he spreads his Wing,
The Snows dissolve at every Gale.

Progne, a poor unhappy Name,
Begins to build her Nest, and sing
How she reveng'd a guilty Flame,
And punish'd an incestuous King.

Their tender Flocks the Shepherds keep,
And tune the Pipe to rural Strains;
They sing the God who guards their Sheep,
The God who o'er *Arcadia* reigns.

Come, leave the Noble, Rich, and Gay,
The Season's hot, and calls for Wine:
Bring your Perfumes, and come away,
A Hoghead, on these Terms, is thine.

Your little Box of Odours buys
A certain Remedy for Care;
You know the Cellar where it lies,
'Twill quicken Hope, and kill Despair.

Come,

*Ad quæ si properas gaudia, cum tuâ
 Velox merce veni : non ego te meis
 Immunem meditor tingere poculis,
 Plenâ dives ut in domo.*

*Verum pone moras & studium lucri,
 Nigrorumque memor, dum licet, ignium,
 Misce stultitiam consiliis brevem :
 Dulce est desipere in loco.*

Dr. B—'s NOTES. ODE 12.

(a) *QUOD male barbaras.*] The Copy belonging to the Royal Society says, *Quæ*, which must be re-ferr'd to *Avis*: But the received *Lectiō* ought to be preferr'd. For therefore *Progne* is said to be the everlasting Scandal of her Family, *quod siue quia*, because she had gone too far in revenging her Husband's lucess.

(b) *Nigri Colles Arcadia.*] The Battelian Copy among the various *Lectiō*ns, says,

*Delectantque Deum, cui pecus
 & nigra
 Colles Arcadia placent.*

If we read it thus, the Sense is the same, and the Composition much more fine and elegant.

(c) *Nardo vina merebere.*] The old Editions read it thus; and when the *Lectiō* once got Footing, there was no stirring of it. But some Books belonging to Lambin and Bersmannus, with my old Gravian, and Magdalen-College Copies, as also the Bodleian, say *Mereberis*; and thus I find it in the Battelian among the various *Lectiō*ns; neither can I see for my Blood, why it should not be received: For Horace takes more Pleasure in ending one of these Verses with a Critick Foot than with a *DaSyl*; and according to my Ear, it is much more musical. As for the preceding Verse, the Interpreters make a ridiculous Bustle about it;

The ODES of HORACE. 15

Come, with the Purchase in your Hand,
The Price is small, the Bargain great :
You know I boast no Wealth nor Land,
How then can I afford to treat ?

Fly, and leave Sorrow far behind,
Consider Death is at your Feet :
With Mirth and Wine unbend your Mind ;
A Frolick, if well tim'd, is sweet.

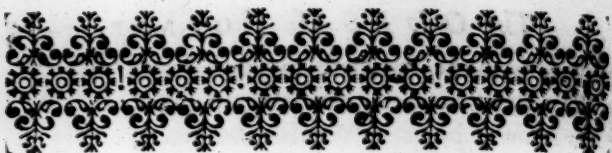
*Si gestis juvenum nobilium
cliens.*

Where some of them think,
Horace means *Tiberius*, *Dru-*
sus, and *Marcellus*, by his
Nobiles juvenes ; others *Caius*,
and *Lucius Caesar* : But all
this is trifling ; for he means

any of the young Noblemen,
who, as is done elsewhere,
were very glad to make an
Acquaintance with the Prince
of Poets, and greatest Wit
of the Age. See *Valerius*
Max. 9. 16. *Ibid.* 17, where
he speaks of *Clodius*. *Seneca*
de Clementiâ. 1. 9.



ODE



ODE XIII. *Ad LYCEN.*

AUdivere, Lyce, Dī mea vota, Dī
Audivere, Lyce. sis anus, & tamen
Vis formosa videri,
Ludisque & bibis impudens ;

Et cantu tremulo pota Cupidinem
Lentum sollicitas. ille virentis &
(a) Docta psallere Chia
Pulchris excubat in genis.

Importunus enim transvolat aridas
Quercus, & refugit te, quia luridi
Dentes, te quia rugæ
Turpant, & capitis nives.

Nec Coa referunt jam tibi purpure
(b) Nec cari lapides tempora, quæ semel
Notis condita fastis
Inclusit volucris dies,

Quò fugit Venus ? heu ! (c) quove color ? decens
Quò motus ? quid habes illius, illius,
Quæ spirabat amores,
Quæ me surpuerat mihi ?

ODE XIII. To LYCE.

LYCE, at length my Pray'rs prevail,
And you grow old, decay'd and stale;
Yet still to Youth and Love pretend,
And drink, and wanton without End.

Your Voice is crack'd and cannot charm,
Or keep a drunken Lover warm;
For Love takes Wing and seeks the Young,
The blooming Cheek, and siver Tongue.

He basks in brighter, warmer Eyes,
Your fading wither'd Beauty flies,
Your yellow Teeth, and wrinkled Brow,
Where Time has shed his hoary Snow.

Though in rich Gems, and Silks you dress,
And study all the Arts to please;
The faithful Annals will bely
Your poor affected Gallantry.

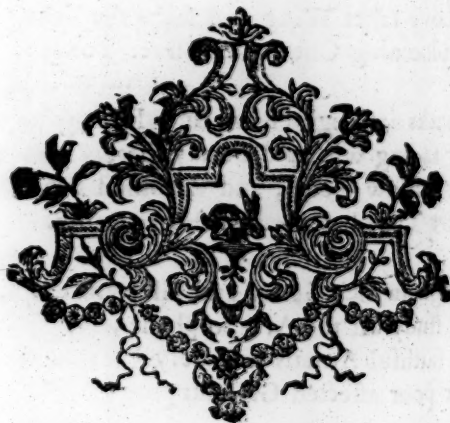
Where is that Bloom, that Beauty gone,
That Mien, which made all Hearts your own?
That Grace, that did my Soul betray,
And stole me from myself away?

B

No

*Felix post Cinaram, notaque & (d) artium
 Gratarum facies : sed Cinara breves
 Annos fata dederunt,
 Servatura diu parem*

*Cornicis vetula temporibus Lycen :
 Rossent ut juvenes visere fervidi,
 Multo non sine risu,
 (e) Dilapsam in cineros facit.*



The ODES of HORACE. 19

No Nymph, but *Cinara*, could shew
A Face, a Shape, an Air like you ;
But *Cinara*, in all her Pride
Of Beauty, and of Conquest, dy'd :

You, by Old Age, the Fates beguile ;
The laughing Youths look on and smile,
To see the Torch in Smoak expire,
That once set every Breast on Fire.



(a) *DOcta psallere Chia.*]

The *Queen's-College* Copy, which is a reputable Book, says plainly, *Thia*. Now *Thia* is a Goddess, the Wife of *Hyperion*, and Mother of *Sol*. See *Pindar*. *Jethm.* 5. Hence we took the Hint, and with great Success and Glory, mended that Distich in *Catullus*;

*Ille quoque eversus mane est,
quem maximum in oris
Progenies Thiaë clara
supervehitur.*

This Name of a Goddess the Poets often used, and made it the Name of a Woman by Adoption: And yet we retain *Chia* upon the Authority of the other Copies. This Wenck, whoever she was, took her Name from the Island *Chios*, as *Lesbia* from *Lesbos*, *Delia* from *Delos*. See *Gruter* in his *Inscripti.* 15. 5. *P. VINGACHIA.* & *DCXLII.* 9. *CÆCILIAE. C. L. CHIAE.* What follows in the next Line,

Fulchris excubat in genis,

is only a Translation from the *Antigone* of *Sophocles*, as the other *Interpreters* have already observed; and hence we may correct and fill up a maimed Place in *Plutarch*, in *Eratic*. Edit. *Stephan.* 1353. where instead of *Mx.*

ΑΛΚΙΩΝ

ω. παρεια;

we must say, *Μαλακίαν* *ΕΝΝΥΚΕΤΩΝ παρεια;*

(b) *Nec clari lapides.*] Thus I find it in the old *Venetian* and *Locherian* Editions; and hence this *Lesson* got footing among the *Moderns*. However, the *Interpreters* think fit to give us Notice, that most of the Books read *Cari*; and among these is the oldest *Blandinian*, and my *Gravian* and *Queen's-College* Copies. *Clari* may be supported and defended very easily, as well from the Nature of the Thing, as by Quotations from other Authors. See *Catullus*, *Epig.* 70. *Tibullus*, 2. 4. *Seneca* *Epist.* 90. *Nat. Quest.* 3. 25. These Authors speak of *Clari Perlucidi*, or *Transparent Stones*. And yet I like *Cari Lapides*, *Precious Stones*, best; not only because it is justify'd by the best *Parchments*, but also because this was approved by *Acron* the *Scholiast*, who interprets the Place thus; *Horace* speaks of *fine Cloaths*, and *Jewels of great Value*. See *Martial.* 10. 38. *Id.* 1. 110. *Ovid* *Art. Aman.* 3. 129. *Claudian* *Epist. ad Seren.* *Seneca* de *Benefic.* These Authors speak of *Precious Stones*. As to what *Tanaquil Faber* offers about mending the next Verse by a Conjecture of his own, where he reads *referent*, I found this very Word in the *Colbertine* among the various Readings; and yet we must not alter it. If

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If you say *Referent purpura & gemma*, then you must mean this of those Jewels which *Lyce* had a mind to; but if you read *Referunt*, then you must mean those Jewels which *Lyde* was actually possess'd of, and wore about her. This is most likely, and the best Interpretation.

(c) *Quove color decens.*] This way of *Pointing* the Passage has prevail'd in all the Editions; so as that *Decens* must be construed with *Color*.

Quo fugit Venus? heu!
quove color decens?

Quo motus? quid habes illius, illius.

For my part, I do not understand the Meaning of *Color Decens*; I always thought that *Decor*, or *Comeliness*, consisted in the *Habit*, the *Gesture*, or the *Motion*. *Horace* need not be so solicitous what became of this Colour; perhaps it might be a borrowed Colour, and so easily repaired, and brought back again, if it should run away. Other Authors and Lovers do not make such a Pother about *Decens Color*, a *Decent Complexion* or Colour, but think it sufficient to enquire whether the Colour or Complexion be *Verus* or *Ingenuus*, *Right*, *True*, and *Genuine*. See *Color Verus* in *Terence*, *Eunuch* 2. 3. That is, as *Donatus* well explains it, A Complexion, not made by Art or Painting, but purely

Natural. See also *Propertius*, 1. 4.

Ingenuus color & multis decus artibus.

Where, by the way, we must correct it, and write, *Multis Decor*. But now here in *Horace*, the Sense is of quite another Complexion, if we alter the *Pointing* thus,

Quo fugit Venus? heu!
quove color; decens
Quo motus?

For we cannot say, as we should do according to the vulgar Reading, that all Motion had forsaken *Lyce*; for *Horace* says, She *Play'd*, and *Drank*, and *Sung*, even in spite of *Venus*. His Meaning is, that only The decent agreeable Motion had left her. You will find an Account of this Motion in *Quintilian*, Instit. 1. 16. *Tibullus* 4. 2. But now if you *Point* the Place thus, the Construction will be like that in *Virgil*, *Æn.* 6. 122.

----- *Quid Thesæ?*
magnum
Quid memorem Alciden?

(d) *Et artium gratarum facies.*] This Passage at first Sight seems to be very clear, and easy to be explained,

Felix post Cinaram, notaque & artium gratarum facies.

Felix

Felix Facies is as if he had made an Exclamation, Pretty Face! See *O faciem pulchram*, in *Terence*; where *Donatus* well observes, *That by Faciem, he does not mean that particular Part of the Body, i. e. the Face, but the whole Person and Appearance.* Just so does *Horace* here; he does not mean the *Phys.*, the Countenance; so that *Facies gratarum artium* is a good Phrase. Thus at *Car. 4. 1.* he says,

*Namque & nobilis & decens,
Et centum puer artium.*

The *Scholias*t upon *Cruguius* very elegantly explains it thus; *Artium gratarum facies dicitur, That Face or Person is said to be a very artificial One, which pleases us with its Eyes, its Forehead, Brow, and pliant Neck, the Form and Beauties of the Countenance; and in short, the Mien and Motion of the whole Body.* What can be plainer than this? and yet not satisfy'd herewith, the most renowned *Dacier* attempts to mend the Passage thus,

*Felix post Cinaram, nataque
& artium gratarum facie.*

Nata facie artium is the same thing as if he had said, *Nata artibus.* But what Mortal ever heard of this before? *Facies artium* for *artes*? In what Part of the World was

this Phrase born? You may talk of *Facies*, but this same Scrap of *Faber's* has not so much as the Face of an *Emendation*. In truth, the Passage needs no Correction, it only wants to be pointed after another Manner, which will mainly help it; as thus,

*Felix post Cinaram, nataque
& artium gratarum facies.*

I would have you take away the Comma at *Nataque*, as it now infests and disturbs all the Modern Editions. For what signifies *Nata facies*, when it stands by itself? This would be a fine Complement to *Lyce* to say, that her Face was as Common, and as well known as any of the Suburb Whores. But now take away that mischievous Comma, and how elegantly the Sense runs? *Ton, says Horace, are the handsomest Person next Cinara, and known to have many good Graces.* Thus you find *Notus animi*, in *Car. 2. 22.* Of the same Sort are those other Phrases, *Notus forma, militia, operum, &c.* that is, Remarkable for Beauty, &c. This I have explain'd at large upon that Passage. Even School-boys can tell, that *Et* signifies the same thing with *Etiam*, Also; as *Non si male nunc, & olim sic erit: Non siquid Phœloen satis, & te, Cbloori, decet.*

(e) *Dilapsam in cineres facem.*] Here the Manuscripts vary, and so do the old Editions;

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tions; and thus they always do, when that *Preposition* comes in their way; the *Venetian* says *Dilapsam*, the *Locherian*, *Delapsam*; the eldest *Blandinian* keeps to the first of these two *Lecti-
ons*, which *Peter Nonnius* ap- proves, *Miscell.* 3. 17. And thus I find it in my *Gra-
vian*, *Queen's-College*, and the *Manuscript Acro*. The *Leyden Copy* says, *Delatam*; the rest *Delapsam*; the *Inter-
preters* are also equally di- vided, some on one side, and some on t'other. This I take to be the true Notion of the Word, *Dilabitur* signifies that which is *dissipated*; *Delabitur* that which *falls asunder*. Now when a Torch is extinct, it does not *fall into* Ashes, be- cause there are none to catch it; for a Torch, when light- ed, is carry'd along, and serves to light People as they walk or run; it does not rest upon

a Supporter, and stand still like a Candle; so that here are no Ashes for it to fall into. *Dilapsam in cineres*, is therefore best. When the Torch is burnt out, it turns to Ashes, and so is *dissipated* and vanishes. But now my *Gravian Copy*, and one of *Bersmannus's Books* say,

Dilapsam in cinerem facem

See Cinerem in Ovid Metam. 2.
and also in *Epist. Penelope.*

*Versa est in cinerem sospita
Troja viro.*

In this Passage, most of the Modern Books say, *Cineres*, just as mine do here in *Horace*. We retain *Cineres*, because of *Rem* and *Em*, which would otherwise be the *Terminati-
on*; and this is what we call in *Greek* *υποσφωδία*, or a *harsh Diction*.

NOTES upon NOTES. ODE 13.

A *Tqui fax extincta non de-
cidit incineres; quippe qui
multi subjacent.*] It is a very nice and judicious Remark of the Doctor's; that we must not say, the Torch fell into Ashes; because there are no Ashes under it, to catch it as it falls. Certainly this ought to be provided for, because the Fall of a Torch, when it is burnt out, is very grievous. Hence we may learn to cor- rect, or lay aside some of our

English Phrases, as, *fall a
Dancing*, *fall a Whistling*, *fall a Punning*, &c. Here is not a Word mentioned of any Thing put under a Man, in order to save him in these Extremities. It is dreadful to consider, how many *Eng-
lishmen* have been hereby made *Principals* in *Self-Mur-
der*, by breaking their own *Necks*; and at the same time *Accessories* to the breaking of *Priscian's Head*.

ODE

ODE XIV. *Ad* AUGUSTUM.

QUÆ cura patrum, quæve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in ævum
Per titulos memoresque fastus

Æternæ? ô, qua Sol habitabiles
Illustrat oras, maxime principum,
Quem legis expertes Latina
Vindelici didicere nuper

Quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, & arces
Alpibus impositas tremendis

Dejecit acer plus vice simplici.
Major Neronum mox grave prælium
Commisit, immanesque Retos
Auspiciis pepulit secundis :

Spektandus in certamine Martio,
Devota morti pectora libera

- (a) Quantis fatigaret ruinis,
(b) Indomitus prope qualis undis.

Exercet Ausser, Pleiadum choro
Scindente nubes ; impiger hostium
Vexare turmas, & frementem
Mittere equum (c) medios per ignes.

ODE XIV. To AUGUSTUS.

CAN sounding Titles, or can solemn Days
Secure thy never-dying Praise?

How shall the State preserve thy Fame,
And eternize thy high Renown,

Thou greatest Prince, and brightest Name,
That ever rival'd the less glorious Sun?

The distant *Alps* have felt thy Pow'r in War,
And Lands that ne'er till now a *Roman* Yoke
could bear.

Young *Drusus* did thy conqu'ring Squadrons lead,
And fill'd the savage World with Dread:

How many Fields and Towns he won?

Whilst the high *Alps* thy Thunders shook,
Tiberius drove as bravely on;

Through Foes untam'd the Victor broke:

To him in Chains the vanquish'd *Rheti* bow'd,
Whose white discolour'd Hills were stain'd with
native Blood.

Like *Mars*, the Conqueror in Arms appear'd;

No Death he shunn'd, no Danger fear'd:

So much his Soul his Arms out-flies,

Destruction hardly could keep pace;

Thus when the *Pleiades* arise,

The Tempest scours along the Seas.

The Troops gave way where'er young *Cesar* rod,

Whilst on the flying Crowd, and slaughter'd Heaps
he trod.

C

As

Sic tauriformis voluitur Ausidus,

(d) *Quà regna Dauni præfuit Appuli,*

Cum scavit, horrendamque cultis

(e) *Diluvium minitatur agris;*

Ut barbarorum Claudius agmina

Ferrata vasto diruit impetu,

Primosque & extremos metendo,

Stravit humum, sine clade victor:

Te copias, te consilium, & tuos

Præbente Divos. Nam tibi, quo die

Portus Alexandria supplex

Et vacuam patefecit aulam,

Fortuna lustrò prospera tertio

Bellì secundos reddidit exitus,

Laudemque & optatum peractis

Imperiis decus arrogavit.

Te Cantaber non ante domabilis,

Medusque, & Indus, te profugus Scythes

Miratur, ô tutela præsens

Italia, dominaque Roma.

Te, fontium qui celat origines,

Nilusque, & Ister, te rapidus Tigris,

Te belluosus qui remotis

Obstrepat Oceanus Britannis,

(f) *Te non paventis funera Gallia,*

Duraque tellus audit Hiberia:

Te cade gaudentes Sicambri

Compositis venerantur armis.

The ODES of HORACE. 27

As *Aufidus*, when rais'd with sudden Rains,
Rolls swiftly thro' *Apulia's* Plains,
And proudly threatens, as he flows,
The Banks and subject Meads to drown ;
So *Claudius* rushes on his Foes,
And mows the Iron Harvest down :
Thousands and Thousands fall on ev'ry Side ;
Himself is all the War, whilst not a *Roman* dy'd.

But with your Conduct and your Troops he fought,
You to the Field your Omens brought ;
For on the same successful Day,
As thrice three Years their Course had run,
Young *Cesar* bore the Prize away,
And Fortune did her Fav'rite crown,
When captive *Alexandria's* open Port
Smooth'd your auspicious Way to *Cleopatra's* Court.

The warlike *Thracian*, never tam'd till now,
And *Scythian* to thy Arms shall bow ;
Tigris and *Ister* own thy Pow'r,
And *Nile* who hides his watry Head ;
Thy Terrors reach the *Indian* Shore,
Thy Empire stretches to the *Mede* :
The World's wide Confines with a suppliant Knee
Stoop to Imperial *Rome*, Imperial *Rome* to thee.

The *British* Seas grow calm beneath thy Sway,
Where rolling Monsters on the Billows play :
The haughty *Gaul*, untaught to fear,
With those of *Germany* and *Spain*,
Thy gentle Yoke with Patience bear,
With Pleasure wear the *Roman* Chain :
All drop their Arms, obsequious to thy Nod,
And where they felt the Victor, now confess the
God.

(a) *Quantis fatigaret ruinis.*] My *Gravian* and *Queen's-College* Copies read it corruptly thus, *Fatigaret*. Nick *Heinsius* in the Margin of his Copy says, Perhaps you ought to read, *Fatigarit*. But the vulgar *Lesson* is good, and ought to stand. He was *Spectandus*, To be seen, at that very time when he did *Fatigare* or *Tire*, &c. If you read *Fatigarit*, then you must say thus, He is now to be seen, with what *Devastation* he heretofore tired, &c. But I do not like this so well as the other.

(b) *Indomitos prope qualis.*] Here he compares the victorious *Tiberius* to the *South-Wind*, and the *Rhati* to the *Seas*. How then, and with what *Design* could *Horace* say thus?

Indomitos prope qualis undas
Exercet Auster-----

I know very well, that the *Sea* is called *Indomitum*, *untam'd*, by a standing general *Epithet*. See *Ovid Trif.* 1. 12. *Tibullus* 2. 3. *Id.* 2. 5. But still there is something in this *Similitude*, which I do not like, and it is this; that he should call the *Rhati*, *Indomitos*, *untam'd*, whom he had already, called *Fatigatos ruinis*, tired with *Devastation*. I do therefore

very much question, whether the *Epithet*, which in the vulgar *Lesson* belongs to the *Rhati*, ought not rather to be apply'd to *Tiberius*, thus,

Devota morti pectora li-
bera
Quantis fatigaret ruinis,
Indomitus prope qualis
undas
Exercet Auster-----

This I like the rather, because this *Passage* is a first *Coxen* to that in *Ovid Epil.* *Sapphus* v. 9.

Uror, ut, indomitus ignem
exercentibus Euri,
Fertilis ascensis messibus
ardet ager.

You see here, how this *Phrase*, *Indomitos Euros exercere ignem*, agrees with what we have in *Horace*, as I have corrected it, *Indomitus Auster exercet undas*. Without doubt, when *Ovid* wrote this, he had his Eye upon the *Passage* in *Horace*. I verily believe, the *Scholiast Porphyrio* heretofore read it just as we do now; for thus he paraphrases upon it; *Like the South-Wind, when, Concitatus, being rous'd at the same time that the Pleiades rise, he falls foul upon the Waves. Where Concitatus plainly answers to rd Indomitus; and then Undas is left without an Epithet.*

More-

Moreover my *Galean* Copy
for *Indomitos*, which is an
error, and seems to have
been formed out of *Indo-*
mitus.

(c) *Medios per ignes.*]
If the Manuscripts would
allow of it, I had rather
read this Passage thus,

.....*Frementem*
Millare equum medios per
cales.

For *Enses* (Swords) sounds
much better, *cum hostium*
armis, in an Army among
them, than *Ignes*, Fire. See
Statius Theb. 10. 709. Id.
7. 488. *Silius* Ital. 3. Vir-
gil Æn. 9. 400. Id. Eclog.
10. 45. Id. Æn. 10. 237.
Id. 12. 682. Ibid. And in
several other Places. *Silius*
Ital. 4. You will find
Swords in all these Authors.
but now if you stand to
the vulgar Lesson, you
had better understand by it,
Real Fire, than Metaphori-
cal, as the Interpreters ex-
plain it, The Heat of the
Battle. See Virgil Æn. 7.
296. Id. 2. 164. In both
those Places, he speaks of
the burning of Troy with-
out a Metaphor. See *Me-*
dios per Ignem in *Silius* Ital.
15. Id. 1. 14. where he
joins Fire and Sword toge-
ther. Wherefore unless you
suppose that our Author is
here touching upon a true
Passage and Fact in Hi-
story, which was all the
News at that time, viz.

That Tiberius did ride full
Gallop through the hostile
Flames, in the Rhetick
War, you cannot well read
it otherwise, than as I
would have you; *Medios*
per enses.

(d) *Qui regna Danni.*]
Here also is another Pas-
sage, which I would correct
thus, if I had but any one
Copy to stand by me;

Sic tauriformis volvitur Au-
fidus,
Quæ regna Danni præluit
appuli.

Horace uses *qua* at Ver. 47.
for our Author is not writing
a Treatise of Geography here,
nor describing the Situation
of Rivers, &c. as if that were
all his Business. See *qua* in
Catullus Epig. 11. *Tacitus*
Annal. 2. 6. *Livy* 22. 2.

(e) *Diluvium meditatur*
agris.] Thus I find it in
the old Venetian Edition,
but the Lofcherian says *Mi-*
nitatur, and to this all my
Copies agree, except three,
which are Modern; and
thus too Nonnius cites the
Place upon the Word, *Di-*
luvies. Both of these Le-
ctions are so good, that you
can never decide the Diffe-
rence between them. Those
Fellows are strangely mi-
staken, who vainly imagine
that *Minitari* is a bantering
ridiculing Word, and does
not come up to the Majesty
of Horace. and the Dignity
of his Subject. But for this
C 3

See

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see *Livy* 2. 49. *Virgil* *Æn.* 12. 761. *Cicero* uses it twice or three times, as thus; *To threaten a Town with Fire and Sword.* I verily believe, the *Reading* will sound better, and the *Sense* be made more consistent thus,

*Dum sævit, horrendamque
cultis
Diluviem minitatur agris.*

For *sævit* and *minari*, *To Rage*, and *To Threaten*, do very aptly agree with one another. See for this, *Ovid Remed. Amor.* v. 664. *Seneca Herc. Fur.* v. 329. *Statius Theb.* 1. 187. *Pacuvius* in *Antiope*. Lastly, *Rivers*, when they overflow, may very well be said to *Threaten*. See *Claudian de Mall. Conf.* 237. Whereas *sævit* and *Meditari* are not altogether so consistent; for *Meditari*, *To Meditate*, does not so properly belong to a Man in a *Passion* or *Rage*, but rather to one who dissembles and conceals his *Anger*, that it may afterwards break out more violently; the Critics therefore, and Masters of the *Ferula*, took this Place to task heretofore, and had it under the Last. *Porphyrio* argues thus, *Horace did ill to say Meditatur Diluviem, when the River is in the very Act; it can no longer consult about that which is begun already. Servius* tries to excuse this, but so, as that

he calls it an old Phrase, which has been since laid aside. See him upon *Virgil Georg.* 3. 153. and *Æneid.* 4. 171. *Meditata*, says he, signifies *Doing*, or *Bringing forward*; and thus we take it, as in *Horace*;

Diluviem meditatur agris.

That is, it actually does bring on the Flood or Overflow; the Consultation and the Execution or Act go together: But take Notice, that this Way of Speaking is obsolete. Here now in my Opinion, *Porphyrio* accuses *Servius* falsely, and *Servius* defends himself foolishly; for by *Meditari*, neither *Virgil* nor *Horace* mean, *To bring on*; as if he, who meditated, were at that very time in Action, as *Servius* would have it, but who only consulted before-hand, designed, or intended; as we every where else understand it. Neither, on the other hand, had the *Aufidus* already brought on the Flood, as *Porphyrio* argues; for if we should grant this, neither of the Words would be good for any Thing; as no-body meditates, so neither does any one threaten that, which he has already begun to put in Execution. Unless I am strangely mistaken, *Horace* means thus much; As, says he, the *Aufidus* rolls along, when being swelled by the Rain,

he begins to Foam and Rage ;
and though he contains him-
self for some time, within
his Banks, yet Meditates or
Threatens to break out of
his Channel, and drown all
the Country far and near.
This Image is very proper
to express the great Courage
of Tiberius ; for a River
is most rapid just before it
breaks out of its Channel ;
after that, when it is dispers'd
over the Fields, it stagnates,
grows mild, and loses all its
Force. Wherefore, as I have
already observed, it is a
hard Matter to know which
is the best *Lesson* of the
two. Servius and the old
Scholiasts stand by *Medita-*
tur, but *Minitatur* is sup-
ported by Nonnius, who is
older than all of them,
and by the best Copies of
Horace. For my part, I
like *Minitatur* best, though
the Interpreters are against
me ; because it agrees best
with *sevit*, and carries a
much stronger and more bold
Idea with it ; we threaten
what is immediately in our
Power ; but we may meditate
what is a great Way off ;
the *Aufidus* might meditate
a Flood, when his Waters
were low, and his Channel
almost dry ; but he could
not threaten it, unless he
were full and raging ; the
Critics tell us indeed, that

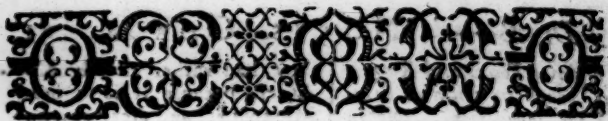
they had rather choose *Me-*
ditari, because it is a bold
Metaphor, and ascribes a hu-
man Affection to a River ;
but let these nice Judges
determine, whether *Mena-*
cing be not a human Affe-
ction also, which can never
be apply'd to inanimate Be-
ings but by a Metaphor.

(f) *Te non paventis.*]
Thus I find it in all the
old Editions and Copies ;
but in two Modern Books,
one belonging to King's
College, and the other to
the Bishop of Norwich, as
also in the Manuscript A-
cron belonging to the Royal
Society, I find another *Le-*
ction, which is this,

Te non paventes funera
Gallia.

Gallia is often used by o-
ther Authors in the Plural
Number, see Suetonius in
Julio c. 49. Tacitus and
others say the same. The
Construction is figurative, and
all over Horace ; *Gallia &*
tellus Hiberia audit. See Car.
1. 3. and see also what we
say at Car. 1. 24. Ibid. 4.
11 the varying of the Cases
is very pleasant ; *Gallia non*
paventes & Hiberia tellus. See
Car. 3. 6. I impatiently ex-
pect, that some old Copy should
start up, and confirm this *Le-*
ction.





O D E XV.

Phœbus volentem prœlia me loqui,
Victas & urbes, increpuit lyrâ ;
Ne parva Tyrrhenum per aquor
Vela darem. tua, Cæsar, atas

Fruges & agris rettulit uberes ;
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus ; & vacuum duellis

(a) Fanum Quirini clausit ; & ordinem
Rectum evaganti fræna licentia
Injecit, emovitque culpas,
Et veteres revosavit artes ;

Per quas Latinum nomen & Italia
Crevere vires, famaue, & imperi
Porrecta majestas (b) ad ortum
Solis ab Hesperio cubili.

Custode verum Cæsare, non furor
Civilis aut vis (c) exiget otium ;
Non ira, quæ proculdit enses,
Et miseras inimicat urbes.

Non

O D E XV.

W H E N to some lofty Theme I would aspire,
 Apollo chid me, and unstrung my Lyre ;
No more I launch into the Depths of Verse,
Nor Fights nor conquer'd Towns rehearse.
 Cesar, thy happy Reign
Has brought fair *Plenty* back again ;
Once more the Ensigns of our State adorn
The sacred Shrine of *Jove*, from *Parthian* Temples
 torn.

Fanus has shut his brazen Portals close,
Whilst *Justice* triumphs o'er her guilty Foes :
No Crimes infest the Age, but conscious Vice
 From the avenging Goddess flies ;
 Whilst all the Arts revive,
And to the State new Vigour give :
These did the *Latian* Name and Praise convey
From bright *Aurora*'s Dawn to the last Stage of Day.

Whilst *Cesar* is the Lord of humane Race,
No Broils shall interrupt our *Halcyon* Days ;
No Civil Strife the hostile Sword unsheath,
Or shed abroad her poys'nous Breath.

The

Non qui profundum Danubium bibunt,
 Edicta rumpent Julia, non Geta,
 Non Seres, infidive Persæ,
 Non Tanain prope flumen orti.

Nosque & profestis lucibus, & sacris,
 Inter jocosæ munera liberi,

Cum puole matronisque nostris,

Rite Deas prius apprecati,

Virtute functes, more patrum, duces,

Lydis remisso carmine tibiis,

Trojamque, & Anchisen, & alma

Progeniem Veneris canemus.

Dr. B—'s NOTES. ODE 15.

(a) *Janum Quirini clausit.*

All the Copies stand it out stoutly for this Reading; and yet *Passeratius* and Father *Gronovius*, two very famous Fellows, are of Opinion, that we ought to correct it thus.

Janum Quirinum clausit.

Thus we find *Janus Quirinus*, and not plain *Janus*, in other Authors. See *Suetonius* Aug. c. 22. *Macrobius* Saturn. 1. 9. Upon

this last Quotation from *Suetonius*, *Gronovius* produces the other Proofs; to which he might have added what *Servius* says upon *Virgil*, *Æneid.* 7. 610. Some call *Janus*, *Clusivus*, others *Palatius*, others *Junonius*. He is also called *Quirinus*. But still as *Janus* is called *Junonius*, so he is also said to be *Janus Junonis*; and then, why not *Janus Quirini*, as well as *Janus Quirinus*? For *Quirinus* seems to be a Noun Adjective in this

The ODES of HORACE. 33

The Geta, and funny Moor,
And they who till the Danube's Shore,
Shall all submit to Rome's imperial Sway;
The Indian and the Medo the Julian Laws obey.

Whether the Day be sacred or prophane,
We, and our Matrons, and our youthful Train,
Will crowd the Altars, with our Presents crown'd,
And put our Vows and Goblets round;
There tune the Pipe, and sing
The mighty Names from whence we spring;
Venus, Anchises, and the Trojan Race,
Who gave our noblest Blood, shall take our loudest
Praise.

this Place; see *Propert.* 4.
10. Besides, *Horace* would
certainly avoid that jarring
Termination, *Num* and *Num*,
Janum Quirinum.

(b) *Ad ortum solis.*] The
old *Venetian* Edition, and
that of *Locher*, say *Ortus*;
and so I find it in all the
Books, except my *Gravian*,
which at first hand reads
Ortum. Both these *Lections*
may be justify'd by *Quo-*
tations; see *Virgil Georg.*
Pliny Nat. Histor. 7. 27.
Prudentius Apotheos. v. 424.
Ovid Epist. Parid. *Sallust*
Catil. c. 36. *Id. Jugur.* 17.
As for us, we declare for
Ortum, against the Majority
of the *Parchments*, lest that
bissing Letter (s) should be

repeated too often in *Maje-*
stas ad ortus solis.

(c) *Exiget otium.*] The
Scholiast Porphyrio says thus,
Exiget, that is *shall exclude*,
as if it came from *Extra*
aget; thus *Terence*, *Spe-*
ctandæ an Exigendæ sint
vobis prius. This *Lection*
stands confirm'd by some of
Lambin's Books, and by my
Leyden and *Colbertine*, where
I find *Eximet* in the *Mar-*
gin, by way of various *Le-*
ction: On the other hand,
the *Gravian* and *Queen's*
College place *Eximet* in the
Text, and *Exiget* in the
Margin. All the other
Books, and also the *Manu-*
script Acron, with the old
Editions, retain *Eximet*, and
make

make no Mention of any other Reading. Which now of these two shall we follow? Shall we say *Eximet otium*? That is, *take away, abolish*? See Ovid Remed. Amor. Statius Silv. 1. 2. v. 182. Ovid Pont. 1. 2. But then here is a Rub; *Eximere* is for the most part used in troublesome or noxious Things, as *Eximere curam, metum, famem, spinas, fastum*, and so of other Evils in the Soul or Body, which are therefore said to be Taken away, Drawn out, Extracted,

or Torn up by the Roots. But now Peace and Ease, and other joyful Things, which are without the Man already, are not said *Eximi*, to be drawn out, but *Adimi*, to be removed far off. We had therefore best say, *Exiget*, That is *Exclude, Expel, Extract*. See *Exactos Tyrannos* in our Author. Tacitus Annual. 6. 3. *Idem*. 14. 28. *Plautus*. Ca 5. 4. *Nonius Marcellus* upon the Word, *Exigere*, says a great deal more to the same Purpose.



The End of the Twentieth Part, and of the Fourth Book of ODES.

THE
E P O D E S
O F
H O R A C E

In *Latin* and *English*;

With a Translation of
Dr. BENTLEY's NOTES.

To which are added
NOTES upon NOTES; Done in the
Bentleian Style and Manner.

Seu tu Querelas, five geris Focos. Hor.

PART XXI.

To be Continued.

L O N D O N :

Printed for Bernard Lintott at the Cross-
Keys, between the two Temple-Gates in
Fleetstreet. 1713. (Price 6 d.)

Q. Horatii Flacci
E P O D O N
L I B E R.

EPODE I. Ad MECÆNATEM.



BIS Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Caesaris periculum
Subire, Mecenas, tuo? (persefite
Quid nos, (a) quibus te vita si su-
Fucunda; si contra, gravis?

Utrumne jussi persequemur otium,
Non dulce, ni tecum simul?
An hunc laborem mente latuiri, decet
Quâ ferre non molles viros?
Feremus: & te, vel per Alpium juga,
Inhospitalem & Caucasum,
Vel Occidentis usque ad ultimum sinum
Forti sequemur pectore.

Roges,

THE
E P O D E S
O F
H O R A C E.

EPODE I. To MECENAS.



WHILST you ascend your warlike
Ship, (Deep,
And carry Terror through the distant
Prepar'd in all Events of War,
Great *Cesar's* Dangers and Renown
to share ;

What shall your Friends forsaken do,
Whose Fate, whose Life and Death, depend on you ?
Shall we, at your Request, sport on,
And taste insipid Mirth when you are gone ?
Or bear our Loss with such a Breast,
As is by Souls, like yours, in War confess'd ?
We'll bear it then, and freely go
O'er craggy *Thracian* Cliffs, and *Alpine* Snow ;
Or bravely march, whilst you lead on,
As the rosy East, and rising Sun.

Rages, tuum labore quid juvem meo,

Imbellis ac firmus parum?

Comes minore (b) sîm futurus in metu,

Qui major absentes habet :

Ut assidens implumôibus pullis avis

Serpentium allapsus timet

Magis relictis ; (c) non, uti sit, auxili

Latura plus presentibus.

Libenter hoc & omne militabitur

Bellum in tua spem gratia :

Non ut juvencis illigata pluribus

(d) Aratra nitantur mea ;

Pecusve Calabris ante sidus fervidum

(e) Lucana mutet pascuis :

(f) Neque ut supini villa candens Tusculi

Circaâ tangat mœnia.

Satis superque me benignitas tua.

Ditavit : haud paravero,

Quod aut, avarus ut Chremes, terrâ premam ;

Discinctus aut perdam ut nepos.



The EPODES of HORACE. 5

I know, my weak, my feeble Arm
Can neither aid, nor succour you from Harm;
Yet Absence still increaseth Fear,
And I shall think you safe when I am near.
The Dam that leaves her tender Young,
Dreads every Snake, and fears she stays too long;
Yet she, alas! is weak as they,
And would, if present, but augment the Prey.
For you the greatest Toils I'll bear,
For you the Dangers and Fatigues of War;
Not to increase my Wealth, or Lands,
By many Oxen till'd, and numerous Hands;
Where well-fed Flocks and Herds may range,
And with the Seasons still their Pasture change;
Nor give my little Farm more Room,
And build it to the Walls of *Tusculum*:
Your Bounty gave my present Store,
Tis all I want, nor will I ask for more,
Like some young Cully, to confound,
Or some rich Miser, hide it under Ground.



(a) *Quibus te vita sit superstita.*] Thus we find it at present in most of the Editions, and they take it from the old Venetian: But I find a different Lesson in the German Edition of Loecher;

*Quid vos? quibus te vita
si superstita
iucunda; si contra, gravis.*

The same Lesson I find in my Grevian, Battellian, Gallean, Leyden, the Queen's-College at first hand, and the Royal Society Copy. Thus Palmanus, Torrentius, and Barbius read it in their Books. See Baribii, Advers. l. 37. c. 15. Nor did Porphyrio the Scholiast find it otherwise in his; Horace, says he, repeats the Particle Si twice (thus we must correct it, for the vulgar Reading is *periculum*) This is a Redundance; for it had been enough for him to have said, *Quibus te superstita vita iucunda est; si contra, gravis.* Sit must therefore be understood extrinsically, in order to make the Elocution complete. The Annotator upon the Grevian says the same; *vacat si, si is wanting.* This Word therefore must be supply'd in the Peter House, Magdalen-College, and Bodleian Copies where we only find *vita superstita.* To be short; we ought by all means to re-

store *si*, as well upon the Authority of so many Copies, as also because it is so remarkably Elegant. *Life*, says Horace, is pleasant to us, so long as you live with us; but when you are gone, it is good for nothing. Si is by no means an idle Word or a Redundance, as some of the Interpreters foolishly imagined; the last *si* of the two, is the same with *sin*; and this Word is frequent in other Writers, but never to be found in Horace. Thus Terence, And. 1. 3. *ules sin*, but Horace *si*; Epist. 1. 5. Serm. 1. 3. Carm. 3. 29. Thus Horace ever loves to express himself in those very Places, where other Writers would have said *sin*. As to the first Line,

*Ibis Liburnis inter alia
navium;*

I think it ought to be marked with an Interrogation Point, which is more Vehement and Poetical, or as we say in Greek *παθητικώτερον*, more pathetick.

(b) *Sum futurus in metu.*] I advise you to read as the most renowned Nick Heinsius would have you in his Emendations,

*Comes minore sim futurus
in metu.*

By this Trick *sim* answers very patly to *το जुवम*.

(c) Non

(c) *Non ut adsit auxili.*

Observe here the Course and Run of the Words. A Bird, says he, when she is sitting, is under the greatest Concern for those young Ones that are absent; and yet she could not help them, ut adsit, though she were at that time with them. Do you not perceive a notorious Piece of Tautology here? Without doubt one of these Clauses is too much; either *presentibus*, being present, or *ut adsit*, though she were with them: He had express'd himself well enough, if he had only said, *Non latura plus auxilii, ut adsit*, leaving out *presentibus*, or if he only said, *Non latura plus auxilii presentibus*, leaving out *ut adsit*. And yet such putrid Stuff as this went down with the Interpreters, because they found it so in the old Copies and Editions. But some of the Manuscripts would have taught them better, if they had known how to have made use of their own Goods and Chattels; the oldest Blandinian, one of Pulmannus's Books, and some of Lambin's read the Place thus,

*Magis relictis; non ut
ut auxili*

Latura plus presentibus.

My Grævian and Galen, with six other Copies, are almost of the same Mind; for they say *ut sit*, which

is a Corruption from the true Reading. By this both the Sense and Diction are very plain and clear; She is in Pain for those young Ones which are absent; non uti, that is, not because she can relieve them if she were by.

(d) *Aratra nitantur meis.*

This is a foul, scabby, rusty Place, as we find it at present in all the Editions;

*Non ut juvenis illigata
pluribus*

Aratra nitantur meis.

We ought by all means to restore and mend the Place from some Copies belonging to Canter, Lambin, and Bersmannus, thus,

*Non ut juvenis illigata
pluribus*

Aratra nitantur mea.

Thus I find it in my Bodleian, and also in the Batavian among the various Editions. I very readily grant, that the old Books say *meis*; but this can never be right; for the Possessive *Meus* ought to be joined to the most proper Substantive. Besides in these Words, *Meis pluribus juvenis*, we can never bear with the double Adjective, and the putrid filthy Order in which the Words lie. Moreover, instead of *nitantur*, some Books belonging to Fabricius and Torrentius, with

my Galean and Magdalen-College Copies, say, *nitantur*. See this Word in *Avienus* Fab. 32. Id. 28. But here in *Horace*, *Illigata nitantur* would be saying the same Thing twice over, *Βαττολογεῖν*, as we Grecians call it. We therefore retain *nitantur*, that is *Toil*, *Sweat* and *Groan*, in Plowing a difficult Piece of Land.

(e) *Lucana mutet pascua.*] In the German Edition of *Lecher* I find *pascua*, but the Venetian, which is older says,

*Fecusve Calabris ante sidus
fervidum
Lucana mutet pascuis.*

To this all the *Blandinian* Copies belonging to *Cruquius* and *Torrentius*, with some of *Lambin's*, and some belonging to *Pulmannus*, *Bersmannus*, and my *Gravian*, *Lucen's-College*, and five more agree: But now the *Leyden*, which is very old, with the *Battelian* and *Royal Society* Copies, say *pascua*: So that we must now decide this Controversy by Reason, since we cannot do it by Authority. As for us, we prefer *pascuis*, because we would not have three *Stanzas* come so near together, and have only one *Termination*;

*Aratra nitantur mea.
Lucana mutet pascua.
Circaea tangat mœnia.*

This is a Fault that *Horace* takes great Care to avoid; and it is one of the most curious Mysteries and Secrets in his Art. Besides, *Mutet Lucana Calabris pascuis*, is a more figurative Way of Speaking, and more familiar to our Author. Thus in this very *Epoë* he says,

*Roges, tuum labore quid
juvem meo.*

See a parallel Phrase in *Art. Poet.* v. 273. See also *Serm.* 2. 3. as we have corrected it from the *Royal Society* Copy.

(f) *Nec ut superni.*] Tho' all the Books, both *Manuscripts* and *Editions*, conspire together to confirm this *Lectiō*,

*Nec ut superni villa can-
dens Tusculi
Circaea tangat mœnia.*

Yet they shall never persuade me, do what they can, that *superni* is the true genuine Reading of *Horace*; for *supernus* is a relative Word, and there ought always to be something else mentioned, with respect to which it is said to have the upper Place; whereas we find no such Thing mention'd here. In my Opinion therefore, we ought to read it thus,

*Neque ut supini villa cas-
dens Tusculi.*

They,

They, who would have us read *superni*, do it for this Reason, because *Tusculum* was situate upon a Hill; but now for that very Reason we read *supini*. See *Tibur supinum* in *Carm.* 3. 4. where *Acron* the Scholiast says thus, *Supinum*, that is, *montuosum*, Mountainous; thus we read of *Colles supini*. He describes the Situation of a Town, that is placed on a Hill. *Porphyrion* says; *Supinum* *Tibur*, relates to its Situation, as it lies on the Side of a Mountain. See *supine Hills* in *Virgil*, *Geor.* 2. 2. 6. *Ibid.* 3. 555. *Statius* *Tleb.* 4. 238. *Deconcius* *Hexametro*. *Tusculum* was seated upon a rising Eminence, as the most accurate *Cluver* observes, who was an Eye-Witness of it. Now such a Place may properly be called *Supinus*, be-

cause it is not steep, or like a Precipice, but rising in an easy Ascent a little above the common Level. Hence the *Champaign*, or *even Vale*, the open Country, is often called *Supinum*. See *Apuleius* in *Florid.* *Ammianus Marcellinus* 18. 6. *Pliny* *Nat. Hist.* 9. 1. the Scholiast therefore upon *Juvenal*, *Sat.* 3. 192.

*Simplicibus Gabiis aut pro-
ni Tiburis arce,*

Is very much out, when he says, situate on a Precipice, as *Horace* has it, *Clioumque supinum*; for this does not signify a Precipice, but a Descent; neither can we find any such Phr.^{se} in *Horace*. By the way, we must take Notice, that *Supini Tusculi* does absolutely and by itself signify the same Thing, which *Superni* can only do Relatively, and by Reference or Comparison.

NOTES upon NOTES. EPODE I.

Quantum vis, conspirent codices scripti edilique, vix tamen extorquebunt.] The Reason of the Doctor's great Confidence in altering *Superni* *Tusculi* to *Supini*, is, because *Horace* design'd to be very particular here in describing the Situation of *Tusculum*. Now the Doctor tells us, that his own Word (*Supinus*) signifies seated on a Mountain; and this he proves from *Virgil*, *Statius*, and *Acron* the Scholiast. In the next place, he lets us know, that it also

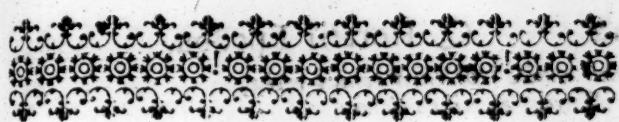
signifies, seated on a Rising or Eminence, that is, on the Side of a Mountain; and this he makes good from *Cluver* and *Porphyrion*. Lastly, *Apuleius*, *Ammianus*, *Marcellinus*, and *Pliny* are his Witnesses, that it signifies, seated in the Vale, or upon an even Plain. How wonderfully Particular is *Horace*, or rather *Dr. B.* in his Situations, when we know not whether he means, a Town upon a Hill, in a Vale, or between both?

EPODE

EPODE II.

BEatus ille, qui procul negotiis,
 Ut prisca gens mortalium,
 Paterna rura bobus exercet suis,
 Solutus omni fœnore ;
 Neque excitatur classico miles truci,
 Nec horret iratum mare ;
 Forumque vitat, & superba civium,
 Potentiorum limina.
 Ergo aut adultâ vitium propagine
 Altas maritat populos ;
 Aut in reductâ valle mugientium
 Prospektat errantes greges ;
 (a) Inutilesue falce ramos amputans,
 Feliciores inserit ;
 Aut pressa puris mella condit amphoris ;
 Aut tondet infirmas oves.
 Vel, cum decorum mitibus pomis caput
 (b) Autumnus agris extulit,
 Ut gaudet insitiva decerpens pyra,
 Certantem & uvam purpura ;
 Quâ maneretur te, Priape, & te, pater
 Sylvane, tutor finum !
 Libet jacere modo sub antiquâ ilice,
 Modo in tenaci gramine :
 (c) Labuntur altis interim ripis aque ;
 Quærentur in siccis aves ;
 Fontesque lymphis obstreperunt manantibus,
 Somnus quod intet leves.
 At cum tonantis annus hibernus Jovis
 Imbres nivesque comparat ;
 Aut trudit acres hinc & hinc multâ cane
 Apros in obstantes plagas ;

Aut



EPODE II.

HOW Rich is he, who free from Care
As the first happy Mortals were,
His fat paternal Acres plows,
No Mortgage, no Incumbrance knows ?
He shuns the Sea, the Camp, and Arms,
Where Trumpets sound their shrill Alarms,
He flies the noisy Bench and Court,
And Levee, where proud Slaves resort.
His only Care is, when to join
The lofty Elm, and tender Vine ;
Whilst in the Vale beneath he views
His wandring Sheep, and grazing Cows.
Sometimes he prunes the useless Shoots,
And grafts a Branch of better Fruits ;
Or casks the Honey's luscious Juice,
Or shears his tender sickly Ewes.
When *Autumn's* fruitful Month appears,
He gathers, with Delight, the Pears
And purple Grapes, so red, so sweet,
From Trees and Vines himself had set ;
His Off'rings to *Priapus* yields,
And *Faunus*, Guardian of his Fields.
Sometimes he basks beneath the Shade,
Or on the Grass supinely laid,
Close by some Brook, or limpid Spring,
Whilst all the wing'd Musicians sing :
The Riv'lets murmur as they creep,
And gently lull the Swain to sleep.
Soon as the Storms and Cold draw near,
And *Jove* inverts the frosty Year,
He calls his Dogs, his Toils he lays,
And gives the savage Boar the Chace ;

Or

Aut amite levi rara tendit retia,
 Turdis edacibus dolos;
 Pavidumve leporem, & advenam laqueo gruem,
 Fucunda captat premia.
 Quis non malarum, quas amor curas habet,
 Hec inter obliviscitur?
 Quod si pudica mulier in partem juvet
 Domum atque dulces liberos,
 Sabina qualis, aut perusta solibus
 Pernicis uxor Appuli,
 Sacrum vetutis extruat lignis focum,
 Lassi sub adventum viri;
 Claudensque textis cratibus latum pecus,
 Dissenta succet ubera;
 Et horna dulci vina promens dolio,
 Dapes inemptas apparet;
 Non me Lucrina juverint conchyliis,
 Magisve rhombus, aut scari,
 Si quos Eois intonata fluctibus
 (d) Hyems ad hoc vertat mare.
 Non Afra avis descendat in ventrem meum,
 Non attagen Ionicus.
 Jucundior, quam lecta de pinguiissimis
 Oliva ramis arborum,
 Aut herba Lepathi prata amantis, & gravi
 Malva salubres corpori,
 Vel agna festis caesa Terminalibus;
 Vel hœdus ereptus lupo.
 Has inter epulas, ut juvat pastas oves
 Videre properantes domum!
 Videre fessos vomerem inversum boves
 Collo trabentes languido;
 Positosque vernas, ditis examen domus,
 Circum repidentes Lares!
 Hec ubi locutus fœnerator Alfius,
 Fam jam futurus Rusticus,
 Omnem (e) relegit Idibus pecuniam;
 Quærit Calendis ponere.



The EPODES of HORACE. 13

Or spreads his Nets around the Bush,
 To catch the poor deluded Thrush ;
 Courses the Hare along the Plain,
 And takes the foreign stately Crane.
 Such Pleasures, and such Sports remove
 All Thoughts of Care, and Pains of Love :
 But if a Race of prating Boys,
 And gentle Spouse partake his Joys,
 Some *Sabine* Matron, hail and brown,
 Tann'd by the scorching Summer Sun ;
 She stirs the Fire, and makes it burn,
 Against her Husband's wish'd Return ;
 Or pens the Ewes that play and bleat,
 And drains the swelling, milky Teat :
 She, and her Spouse, and Children, dine
 On home-bred Cales, and this Year's Wine.
 The *Lucrine* Oysters I disdain,
 And all the Dainties of the Main,
 Which, when the *Eastern* Tempests roar,
 Are wafted to the *Latian* Shore :
 I nor in *Turkey* take Delight,
 Nor long for *Partridge*, or for *Snite* :
 My Board with luscious Olives spread,
 Or Sorrel from the verdant Mead ;
 Or Mallows of salubrious Juice,
 That keep the temp'rate Body loose ;
 Or tender Lambkin, sweet Repast,
 Which hungry Wolves in vain had chas'd.
 Or Kid with savory Sallets dress'd,
 To crown some solemn *Sylvan* Feast.
 Whilst thus we fatten and carouze,
 How sweet the pleasing Prospect shows,
 Of Flocks returning in a Row,
 And Bulls from the Yoke and Plow !
 Whilst all the little Troops of Swains
 Around the *Lares* sport and dance.
 Thus *Alfus* spake, resolv'd to try
 The Country's sweet Variety :
 He call'd his Money in, and then ----
 The Miser put it out agen.

(a) *Inuti:*

(a) [*Nutisque falce racemos.*]

The most Learned *Geor. Fabricius* was the first who in the Year MDLXX. altered the Run of this Passage; and he was afterwards follow'd by *Harry Stephens*, and some others. His way was this,

*Ergo aut adulta vitium
propagine
Altas maritat populos;
Inutilesque falce ramos am-
putans,
Feliciores inserit:
Aut in reductâ valle mu-
gientium
Prospectat errantes.*

This was done by meer Con-
jecture, and against the Au-
thority of all the Copies. The
Design of it was to prevent
the seperating of those two
Distichs, which treat of the
Care and Management of
Trees; the first of which
speaks of *Maritation*, and
the other of *Amputation* and
Infusion; the *vulgar Lektion*
parts these, by the Interven-
tion of another *Distich* thus,

*Aut in reductâ valle mu-
gientium
Prospectat errantes greges.*

It is a hard Matter to tell
whether this Alteration were
right or wrong. That Er-
rors of this Nature do often
creep into the Books either
thro' the Negligence or Igno-
rance of *Transcribers*, can ne-
ver be doubted by any one

but who is a perfect Stran-
ger in the *Manuscript Trade*.
I can make Oath, if duly re-
quired, that I never yet dusted
over any one Copy of *Horace*,
which did not displace some
of the Lines; which however
might very easily be restor'd
again, out of some other Copy,
or which perhaps some second
Hand had brought back to its
right Place. But still the
soundest Critics never thought
it advisable to alter the Series
or Course of the *Verses*, con-
trary to the Directions of all
the Copies, and without be-
ing compell'd to it by very
urgent Necessity. Let us see
then, what the great Fault is
of the *vulgar Lektion*, and
where is the great Advan-
tage of altering it. They
tell us, that the Lines which
treat of *Incision* or *Grafting*,
ought immediately to follow
those which treat of *Marita-
tion*, because of the Resem-
blance of the Subject-Matter.
This would be well enough,
if the Husbandman were to
proceed immediately upon one
Operation, after the other was
over: But now *Maritation*
belongs to the Month of *Octo-
ber*, and *Amputation* and *In-
cision* to the Month of *March*.
See for this, *Columella Lib.*
11. 2. *Cato* and *Palladius*
say the very same Thing.
Where then is the mighty
difference, if these two Things
should be divided in Poetry
by the Interposition of two
Lines only, which in Nature
are

Dr. B——'s NOTES. EPODE 2. 15

are separated by an Interval of five Months? Besides, do but consider, what this *Distich* which interposes,

*Aut in reductâ valle mugientium
Prospectat errantes greges.*

This does not treat of any one Sort of daily Labour, but only of a short Diversion by way of Pleasure, the Prospect of a Herd of Cattle grazing far off; and this a Gardener may divert himself with, at the same time that he is grafting and coupling his Trees together. Either therefore I am very much mistaken, or else we should do best to forbear disturbing this Passage, till some Copy shall come to light, and justify our Proceedings; which perhaps may never happen. In the mean time, we have lent a helping Hand to the vulgar Edition, and instead of *Inutilisque*, read it thus,

*Inutilesve false racemos
amputans.*

This agrees with what goes before, *Ergo aut adulta. Aut in reducta. Aut pressa puris. Vel cum decorum.* After the same manner at Verse 35. we say,

*Pavidumve leporem aut ad-
venam laqueo grem,*

Instead of *pavidumque*, the Gravian Copy does in this

Place read *pavidum leporem* without the Particle; in most of the Books, *ve* and *que* are mutually exchanged for one another.

(b) *Autumnus arvis extulit.*] Thus says the Lofcherian Edition, and also the Venetian, Anno 1490. with some of the Copies; among which are the Batteian, the Worcester and Peter-House belonging to us. But the old Venetian Edition, Anno 1478. with some Copies belonging to Cruquius and Lambin, as also my Gravian, Leyden, Queen's-College, and other Books, which are older and more numerous than those of the other side, say,

Autumnus agris extulit.

This the Scholiast Porphyrio assents to; and why then should we not stand by the best and most in Number, when we look for Witnesses? See Virgil, Georg. 2. 10. *Arvis extulit* is a Phrase that seems to be Parallel to that in Virgil, Georg. 2. 541.

Terrea progenies duris caput extulit arvis.

Where by the way we must read *Terrea progenies*, according to Lactantius; and this is the same with what Lucretius calls *Terrigenas*, Foundlings, Lib. 5 v. 1410. for who among the Poets ever called

called the first Age of the World the Iron Age? But of this I shall speak more largely another time.

(c) *Labuntur altis interim vivis aqua.*] The old Editions say *ripis*, but the Manuscripts are divided; some of them say *ripis*, and some *vivis*; thus we find it even in the oldest. I like *labitur ripis* best; for in Autumn, when the Rivers are almost dry, the Banks, or *ripe*, are *alta*, high, and not the Streams, or *vivi*. See *Carm.* 1. 2. Where Horace speaks of *Tiber*. *Lucretius Lib.* 3. 362. *Ovid Amor.* 2. 17. *Quintilian Institut.* 12. 2. *Valerius Flaccus* 4. 402.

(d) *Ad hoc vertat mare.*] The most illustrious Nick Heinſius in the Margin of his Copy says, Perhaps we ought to read the Place thus,

Hyems ad hoc verrat mare.

But besides that all the Copies of Horace do with a wonderful Agreement read *vertat*; we find also, that *Priscian* read it thus, p. 863 and 930. I have peep'd into four Copies of *Priscian* in Manuscript, and they all agree to this. What Horace says at *Serm.* 2. 3. v. 235.

Tu pisces hiberno ex aquore verris,

Seems to have given honest Nick a Hint for this Emendation; but it is one Thing

for a Fisherman with his Net^s and his Tackle, *Verrete pisces ex mari*; To sweep the Fishes out of the Sea; and another to say, that the Winter or a Storm does it. Such a Phrase as this has no Authorities to back it; and therefore I would not have you alter the Place.

(e) *Omnem relegit idibus pecuniam.*] One of the old Editions, and some of the Modern Books confirm this *Lection*; and yet most of the Interpreters, and above all the most elegant Nick Heinſius upon *Ovid*, *Fast.* 2. 540. will have it, that *relegit pecuniam* signifies *recollegit*, gathered once more together; *colligere*, in this Sense, signifying to call in Money, which may be seen in *Lentulus* apud *Cicero*, *Fam.* 12. 15. *Horat.* *Epist.* 1. 10. But they do not pretend to produce, neither have I myself ever met with so much as one Instance, where *relegere pecuniam* is used in this Sense. Their Inference is by no means right, who say we may very well use *relegere pecuniam*, because *colligere pecuniam* is a good Phrase; for *Recolligo* is the most noted Compound of *Colligo*, neither do *relego* and *recolligo* agree in the same Idea. We ought therefore by all means to restore the true *Lection* from the Edition of *Locher*,

Omnem redegit idibus pecuniam.

To

Dr. B——'S NOTES. EPODE 2. 17

To this the old *Blandinian* Copies, and those of *Torrensius*, which are the most and best, agree; and among mine, the *Gravian*, *Queen's-College*, *Magdalen-College*, &c. and thus I find it in the *Manuscript Acron* in the Library of the *Royal Society*; though in his *Paraphrase* he mentions *recollegit pecuniam*. And thus the *Annotation* upon the *Gravian* says, *recollegit pecuniam*, that is, *collegit*. *Redigere pecuniam* signifies to collect, to call in, to demand Money from a great Number of Creditors, or to force the Payment of it in Slaves or Mortgages of Lands or Tenements. This is so common a *Phrase*, that I wonder how so many learned Men should be so besotted as to forget it.

See *Pliny Epist.* 3. 9. *Cicero Divinat.* in *Q. Cæcil.* c. 17. In *Verr.* 1. 36. *Contra Rullum* c. 36. *Pro Flacco* c. 36. *Pro Rabirio* c. 11. *Philipp.* 5. 4. *Philipp.* 13. 5. *Livy* 2. 42. *Id.* 26. 49. *Id.* 38. 59. *Quintilian Delam.* 5. 1d. *Declamat.* 269. *Entropius Lib.* 8. *Digest.* Lib. 3. *Tit.* 5. *Sect.* 35. *Ibid.* 5. 3. 20. *Ibid.* 10. 2. 26. *Ibid.* 10. 2. 38. *Ibid.* 20. 4. 2. *Asconius Pedianus ad Verr.* 1. c. 20. Thus far we: And we have been the more prodigal in our *Quotations*, that the true *LECTION*, which with so much Injustice has been thrust out of its Place, may be restor'd to its proper Station, and enjoy it very quietly ever after.



B

EPODE

EPODE III. *Ad MECENATEM.*

Parentis olim si quis impiâ manu
Senile guttur fregerit ;
Edit cicutis allium nocentius.
O dura messorum ilia !
Quid hoc veneni sedit in praeordiis ?
Num viperinus his cruor
Incoctus herbis me fefellit ? an malas
Canidia traxit. Apeis ?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigatum iuga,
Perunxit hoc Jasonem ;
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulose Apuliae :
Nec munus humeris efficaciae Herculis
Inarsit aestuosius.
At, si quid unquam tale concupiveris,
Focose Mecenas, precor
Manum puella suavior opponat tuo,
Extremâ & in spondâ cubet.



EPODE III. To MECÆNAS.

LET Parricides and guilty Wretches feed
 On *Garlick*, an infectious Weed,
 As rank as *Hemlock*; 'tis a stinking Feast,
 Which only Rusticks can digest.
 My Bowels burn with that envenom'd Food;
 Or am I drunk with Viper's Blood?
 The Witches at their mid-night Revels met,
 With such a Dish each other treat.
 When *Jason*, for his Strength and Beauty fam'd,
 The monstrous Bulls in Battle tam'd,
 With this *Medea*, who his Safety fear'd,
 Her lovely *Argonaut* besmear'd:
 With this the Hagg reveng'd her injur'd Love,
 Then through the Air her Dragons drove.
 This Potion breeds more noxious burning Pains,
 Than when the raging *Dog-Star* reigns.
 Not *Hercules* more dreadful Tortures bore,
 When the invenom'd Shirt he wore.
 Therefore take heed, if you, my dearest Knight,
 In such detested Food delight,
 May the next Nymph you love, your Kisses scorn,
 And from your loath'd Embraces turn.



EPODE IV. Ad SEX. MÆNAM,
Pompeii Libertum

L Upis & agnis quanta sortito obtigit,
 Tecum mihi d'ſcordia eſt,
 Ibericis peruſſe funibus latus,
 Et crura durâ compede.
 Licet ſuperbus ambules pecuniâ,
 Fortuna non mutat genus.
 Videſne, ſacram metiente te viam
 (a) Cum bis trium ulnarum togâ,
 Ut ora vertat huc & huc euntium
 Libertina indignatio?
 Sectus flagellis hic triumviralibus.
 Praconis ad faſtidium,
 Arat Falerni mille fundi jugera,
 Et Appiam mannis terit?
 Sedilibusque magnus in primis eques,
 (b) Othone contempto, ſedet?
 Quid attinet (c) tot ora navium gravi,
 Roſtra duci pondere
 Contra latrones atque ſeroilem manum?
 Hoc, hoc tribuno militum.

Dr. B——'s NOTES. EPODE 4.

(a) **CUM** bis ter ulnarum
 toga.] I never ſaw
 the Interpreters ſwallow a
 more putid Leſſion than this
 without any Scruple: For
 what, I beſeech you, can be
 the Meaning of *Bis ter ulna*?
 What Mortal ever talk'd thus
 before? Without doubt we
 muſt read it, thus,

*Cum bis trium ulnarum
 toga.*

That is, as Porphyrio well
 explains it, *A Gown Six
 Ells long; And this is the full
 Length of a Gown.* The Scho-
 liaſt upon *Perſius*, Satyr. 5.
 v. 14. ſays the ſame, and ſo
 does *Iſidorus*, Orig. 19. 24.
 Now

EPODE IV. To MÆNA.

WHEN Wolves and tender Lambs agree,
Expect to find a Friend in me ;
Thou Wretch, whose Back the slavish Scars,
Whose Leg the Marks of Fetters wears.
Fortune has made you Rich and Proud,
But never can refine your Blood.
When with a Gown full six Ells deep,
The Sacred Way in State you sweep ;
See, how the Crowd express their Scorn,
And sneer, and wink at every Turn.
That Slave, they cry, so much admir'd,
With whom the Whipping-Post was tir'd ;
Now in his gaudy Chariot rides,
And in his numerous Acres prides.
In spite of Otho's just Decree,
He sits and shines with Quality.
In vain our Fleets prepare to chase
The Rebel Pirates from the Seas,
Whilst such a Slave as this commands
The chosen Free-born Roman Bands.

Now six Ells is three twice repeated, *Bis tres*, and not *Bis ter ulua*, which is a meer Barbarism. See *Bis sex* in *Lactantius de Phoeni. Bis octenos* in *Silius Ital. 17. Bis terna* in *Prudentius Apotheos. v. 1001*. So say the other Poets in several Places. A great while after I look'd upon this *Emendation*, I found that the most learned *Barthius* was before me in the Discovery. See *Adversus. 54.*

26. which therefore I very freely and generously resign to him.

(b) *Othone contento sedet.* The old Venetian Edition, published anno 1478, gives us another *Lectio*, which is this,

Othone contento sedet.

If we admit this, we must explain it thus; *That Mæna was so rich as to satisfy Otho's Law,*

Law, or to be exempt from the Penalty of it, by which it was provided; That no Spectator should sit among those of the Equestrian Order, who was not worth forty Thousand Sesterces. But all the Manuscripts to a Book, and the other Editions, say *contempto*, which, without doubt, is a true *Leſſion*, though not rightly understood; for, says Julius Scaliger, how could *Mana* be supposed to *contemn* or break the Edict of Otho, who permitted any one worth forty Thousand Sesterces to sit among the Knights, when his yearly Rents amounted to a great deal more? In order to obviate this Objection, Torrentius, Marcellinus, Dacier, and the rest, have trump up the following foolish Story, that by Otho's Edict it was provided, that no Person, who had been a Slave, or was the Son of a Slave, should sit with the Fourteen, though he were never so rich. *Mana* did therefore break Otho's Decree, because he had been a Slave, and yet presumed to take his Seat among the Knights. But how, or where they found, that this Honour was forbid to Persons in those Circumstances, I cannot for my Blood imagine. Say they, we find this here in Horace. See now, how they defend one Blunder with another! for this *Placa* is as yet in the Dark, and wants a little Light, instead of giving

it; the *Lex Roscia* of Otho was so far from forbidding those who had been Slaves to enjoy this Privilege, that it positively says, let a Person be born of a Father never so mean, if he were worth forty Thousand Sesterces, he might take his Place in the Theater among the Fourteen. This appears very plain from Juvenal, Sat. 3. 152. Where the old Scholiast says, Otho's Law enacts, That they, who were worth forty Thousand Sesterces, must sit with the Knights. Hence it appears, that the meanest Scoundrels by descent, if they had an Estate of this Value, were upon a level with the Knights. On the other hand, Freeborn Citizens and their Children, if they fell short of that Substance, were to be look'd upon as Plebeians. See this in our Author Epist. 1. 1. We are therefore as yet to seek for the meaning of those Words, *Othone contempto*. For what the Learned Interpreters offer by way of Explanation has no manner of Support or Authority. Now we need not go far to solve this; for the very Nature of the Thing, and the Words themselves, supply us with an Interpretation, which I think answers in all Points; for if you say *Mana* by his Wealth has a Right to sit with the Fourteen, and ask why Horace adds, *Contempto Othone*; 'tis for this very Cause, that *Mana* has such a Right.

Roscia

Roscius Otho had forbid that any one, not worth forty Thousand Sesterces, should sit there; therefore if *Mana* or any other Person were worth so much or more, he might bid Otho kiss ---- and not value his Edict of a Straw; such a one might say, *Præterea Otho don't trouble thyself about my Income or Estate, as if you thought I came within the Law, as not being worth forty Thousand Sesterces: But I know my own Value, and you and your Law may go whistle.* Here I suppose, you see the Reason of *Mana's* Confidence, and why he did not care a Fig for Otho and his Law. This way of Contemning was not so obvious to the Interpreters; and yet *Juvenal* has a Phrase very much like it. See what he says of *Marcus Tullius*.

(c) *Tot ora navium gravi.* Scaliger, in his *Hypercriticism*, mends this Passage thus,

Quid attinet tot rostra navium gravi

Rostrata duci pondere.

I know not, says he, whether *Ora Navium* be as good as: should be; because of *Rostrum*; for even Vessels with six Oars have a *Rostrum*; but not an *Os*. Here the Interpreters say not a Word, though sometimes they run open Mouth upon *Scaliger*. Indeed I must own, I never met with *Os Navium* in any of the Poets, neither can I excuse, much less admire such an obsolete Expression. What think you, if we throw all the Blame upon the blundering *Librarians*, who in a *Dicam* wrote *Ora* for *Era*. *Era rostrata* is the same with *Rostrata Erata*. See *Erata Prora* in *Virgil*. The *Rostrata*, or Beaks of Ships were fortified with Brass; this is well known among the Ancients; hence that Greek Epithet *χαλκίμυδοι*, *Aneo rostra*, which belongs to Ships. As for *Era Navium*, you may find it in *Virgil*, *Æn.* 11. 329.



EPODE V.

(a) **A**T ô Deorum quicquid in cœlo regit
 Terras & humanum genus,
 Quid iste fert tumultus? & quid omnium
 Vultus in unum me truces?

Per liberos te, si vocata partibus

Lucina veris adjuit,

Per hoc inane purpura decus precor;

Per improbaturum hac Fovem:

Quid ut noverca me intueris, aut uti

Petita ferro bellua?

(b) Ut hac tremente questus ore constitit

Insignibus raptis puer,

Impube corpus, quale posset impia

Mollire Thracum pectora:

Canidia brevibus implicata viperis.

Crines & incommum caput,

Fubet sepulchris caprificos erutas,

Fubet cupressus funebres,

Et uncta turpis ova rana sanguine,

Plumamque nocturna frigis,

Herbasque quas Iolchos, atque Iberia

Mittit venenorum ferax,

Et ossa ab ore rapta jejuna canis,

Flammis aduri Colchicis.

At expedita Sagana per totam domum

Spargens Avernales aquas,

Horret

E P O D E V.

SAVE me from Danger and from Death,
 Great Guardians of the World beneath!
 What means this Tumult which I see?
 Those ghastly Looks, all fix'd on me?
 Speak, by the Pledges of thy Love,
 Lucina's Gift, by mighty Jove;
 Who will avenge the Wrongs I bear,
 Speak; by the sacred Gown I wear;
 Why all this Rage? So Step-Dames look,
 And Beasts when by the Hunter struck.
 Thus spake the Youth, and trembling stands
 Disrob'd by curs'd *Canidia's* Hands:
 No sweet a Bloom, so fair a Skin,
 Might Savages to Pity win:
 She, with a Face of Horror, shakes
 Her Hissing Curls of knotted Snakes;
 And mingles Wild-fig Branches torn,
 With Cypress, from some gloomy Urn;
 On these a Screech-Owl's Plumes she strow'd,
 And blended Toads-Eggs, smear'd with Blood,
 With all the Weeds of poy's'nous Juice,
 That *Spain* and *Thessaly* produce;
 On which a mad Dog's Teeth she lays,
 And burns in magick Flames the Mass.
 Then *Sagana* around the Cell
 Sprinkl'd black Water brought from Hell;

C

Her

Horret capillis, ut marinus, asperis,

(c) *Echinus, aut currens aper.*

Abacta nullâ Veia conscientia,

Ligonibus duris humum

Exhauriebat, ingemens laboribus :

Quo posset infossus puer

Longo die (d) bis terque mutata dapis

Inemori spectaculo ;

Cum promineret ore, quantum extant aquâ

Suspensa mento corpora,

(e) *Exesa uti medulla, & aridum jecur*

Amoris esset poculum ;

Interminato cum semel fixa cibo

Intabuissent pupula.

Non defuisse mascula libidinis

Ariminensem Foliam,

Et otiosa credidit Neapolis,

Et omne vicinum oppidum :

Quæ sidera excantata voce Thessalâ,

Lunamque calo diripit.

Hic irrefectum sava dente livido

Canidia rodens pollicem,

Quid dixit ? aut quid tacuit ? O rebus meis

Non infideles arbitra,

Nox, & Diana, quæ silentium regis,

Arcana cum sunt sacra ;

Nunc, nunc adeste : nunc in hostiles domos

Iram atque numen vertite :

(f) *Formidosus dum latent sylvis fera,*

Dulci sopore languida :

Her bristled Hair in Tours she wore,
 Lust like a Hedge-Hog, or a Boar.
 She, whose Conscience knows no Wound,
 Sweats at the Spade, and 'digs the Ground,
 In which she set the harmless Child,
 And mould'ring Earth around him fill'd :
 Like Bodies sinking in the Flood,
 Up to the Chin in Earth he stood ;
 There saw fresh Dainties every Day,
 But saw, and starv'd, and pin'd away ;
 From whose parch'd Marrow they compose,
 And Livor dry'd, the amorous Dose,
 Mixt with his Eye-balls worn with Pain,
 And gazing on his Food in vain.
 Felix was present at these Rites,
 She, who in monstrous Lusts delights ;
 So Fame reports, the Rumor runs
 Through *Naples* and th' adjacent Towns ;
 She, with superiour Charms can force
 The Moon to leave her nightly Course :
 Whilst with black Teeth *Canidia* tore
 Her Thumbs, and drew the livid Gore ;
 Then said ; ----- Such Things ! ----- What Tongue
 can tell ?
 The Pow'rs of Darknes and of Hell,
 Nox and *Diana*, you who guide
 The Shades, and o'er these Rites preside,
 Come to my aid, whilst Horror reigns
 O'er sleepy Brutes and silent Plains ;
 Exert your Godhead, and your Skill ;
 Let those I hate new Torments feel :

Senem, quod omnes videant, adulterum

Latrent Suburrana canes,

Nardo perunctum, quale non perfectius

Mea laborarint manus.

Quid accidit? cur dira barbara minus

Venena Medee valent?

(g) *Quibus superbam fugit ulta pellicem*

Magni Creontis filiam:

Cum palla, tabo munus imbutum, novam

Incendio nuptam abstulit.

Atqui nec herba, nec latens in asperis

Radix fefellit me locis.

Indormit unctis omnium cubilibus

Oblivione pellicum.

Ab! solutus ambulat venefica

Scientioris carmine.

Non usitatis, Vare, potionibus

(O multa fleturum caput!)

Ad me recures: nec vocata mens tua

Marsis redibit vocibus:

Majus parabo: majus infundam tibi

Fastidienti poculum.

Prinsque cœlum fidet inferius mari,

Tellure projectâ super,

Quam non amore sic mei flagres, uti

Bitumen atris ignibus.

Sub hac puer, jam non ut ante mollibus

Lenire verbis impias;

Sed dubius unde rumperet silentium,

Misit Ibyesteas preces.

(h) *Venena*

The EPODES of HORACE. 29

Expose the Lecher, gray and lewd,
By Dogs and shouting Boys pursu'd ;
On him this Philtre I bestow,
My Hands ne'er mixt such Herbs till now.
What ! Shall *Medea* me excell ?
Of whom the Bards such Wonders tell ;
How by her Charms, in Beauty's pride,
Her Rival, fair *Crensa*, dy'd,
When the young heedless Bride put on
The poys'nous Dress and burning Gown.
Each noxious Root and Herb I know,
What Juice they shed, and where they grow ;
Yet nothing can my *Varus* move,
Or break his Rest with Thoughts of Love.
He triumphs o'er a Wretch like me,
Some mightier Hagg has set him free :
But soon my Philtres shall prevail,
And he his cold Disdain bewail :
When I have charm'd, and made him kind,
Not Musick shall restore his Mind.
This Philtre shall his Scorn remove,
I'll make it strong and full of Love.
Sooner the Sea shall upwards flow,
The Earth and Skies lie sunk below,
Than he not pine with fond Desire,
As Sulphur takes the lambent Fire.
Thus she ; the harmless Boy no more
With Tears their Pity did implore ;
But long with silent Horror struck,
At length into these Curses broke.

(h) *Venena, magnum fas nefasque, non valent*
Convertere humanam vicem.
Diris agam vos : dira detestatio
Nullâ expiatur victimâ,
Quin, ubi perire jussus exspiravero,
Nocturnus occurram furor ;
Petamque vultus umbra curvis unguibus ;
Qua vis Deorum est Manium :
Et inquietis assidens precordiis,
Pavore somnos auferam.
Vos turba vicatim hinc & hinc saxis petens,
Contundet obscœnas anus.
Post, insepulta membra different lupi,
Et Esquilina alites.
Neque hoc parentes, heu ! mihi superstites,
Effuderit spectaculum.



The EPODES of HORACE. 31

Though all the Pow'rs of Hell combin'd,
No Charms can alter humane Kind;
Therefore I'll curse you as I die,
And this the Gods shall ratify.
When I am gone and turn'd to Air,
My Ghost shall haunt you every where;
With warlike Nails your Cheeks I'll plow,
As Spectres, when enrag'd, will do;
Wait round your Beds, and every Night,
In Dreams, your guilty Souls affright:
The hooting Mob, with Show'rs of Stones,
Shall crush your old decrepid Bones;
Your Carcasses shall find no Urn,
But be by Dogs and Vulturs torn;
My Parents shall look on the while,
And, sated with full Vengeance, smile.



(a) *AT* 6 *Deorum quicquid*
in caelo regit.] This
 Passage is cited by *Diomed*,
 p. 527. and by *Priscian* in
 the following Manner,

At 6 *Deorum quisquis in*
caelo regis.

We find a parallel Place in
Seneca, *OEdip.* v. 248. and
 in *Ovid* *Metam.* 1. 32. But
 now all the *Copies* are against
 this same *quisquis*, and do all
 unanimously agree to write
quicquid, which is much bet-
 ter: For *quisquis* signifies
 only some one of the Gods,
quicquid the whole Set. See
 for this, *Serm.* 1. 6. *Livy*
 23. 9. which two Places are
 very pertinently quoted by
 the most learned *Lambin*.
 As to the other *Lectio*, there
 is a mighty Squabble between
 the Books, whether we ought
 to read *regit* or *regis*. Some-
 few of my *Copies*, and these
 modern, read *regit*; but most
 of the oldest say *regis*, as my
Leyden, *Queen's-College*, *Gra-*
vian at first hand, *Magdalen-*
College, and several others;
 as also the Manuscript *Acro*.
 On the other hand, all the
Blandinian Copies belonging
 to *Cruquius*, say *regit*; and
 thus we find it cited by *Ser-*
vius upon *Virgil*, *Aeneid.* 7.
 363. *It.* *Aen.* 9. 144. and
 by *Donatus* upon the *Andria*
 of *Terence*, *Act.* 4. *Scen.* 1.
 according to the old Editions
 in the Years 1483, 1488, and
 1503. For in the later Copies

we find *quisquis* and *regis*,
 which is wrong. What shall
 we do in this Case? Which
 Party shall we fall in with?
Torrentius had a very great
 Fancy for *regis*; but as for
 us, we are positively and
 stedfastly of Opinion, that
regit is *Horace's* own Hand-
 writing; for the little Boy
 here, whoever he was, is not
 praying to the Gods, but
 speaking to *Canidia* and the
 rest of the Witches. If it
 were not so, if he were really
 praying to the Gods, then
omnium vultus truces, as we
 find it in the fourth Verse,
 must be understood of the
 Countenances of the Gods,
 which is downright Nonsense.
 I therefore read,

At 6 *Deorum quicquid in caelo*
regit.

This, properly speaking, is
 no Invocation of the Gods,
 but only an Exclamation, or
 solemn Obtestation, much
 like *Di boni, Di magni, Proh*
Jupiter, Proh Deum atque
hominum fidem; Te Gods!
Good Gods! O Jupiter! O
Strange! By all the Gods,
says the Child, by every Thing
that is sacred, what can this
Bustle mean?

(b) *Ut hac trementi questus*
ore.] All the Books that ever
 I look'd into, say *trementi*; and
 thus I find it in *Priscian*,
 p. 107. However, I had
 rather read,

Ut

Dr. B——'s NOTES. EPODE 5. 33

*Ut hac tremente quæstus ore
constitit.*

This makes the Verse a pure
Iambick, like the Verse that
went before it;

*Quid ut noverca me intueris,
aut uti.*

I have already shew'd at
large, *Carm.* 1. 15. v. 17.
that *Horace* always makes
these Ablative Cases to end
in *Te*. There you will find,
that I have commended *Ovid*
for saying *ore tremente* three-
times; and to this you may
add another Place from *Ti-
bullus*, 3. 5.

(c) *Echinus aut currens
aper*.] *Acron* the Scholiast
says, *Currens*, *Furens*, *Run-
ning*, or being in a *Rage*,
not unlike *Inhorruit armos*:
But this seems rather a vari-
ous *Lectio* than an *Interpre-
tation*.

Echinus, aut furens aper.

Thus we read of *Furens aper*
in *Apuleius*, *Metam.* 8. For
my part, I cannot see what
Business *currens aper* has here?
For a Boar does not set up
his Bristles so very high
whilst he is running, but
whilst he stands still, and
prepares himself for the En-
counter. *Virgil* has describ'd
this admirably. See *Aeneid.*
10. 710. Thus too, *Homer*
makes the Boar, *ἄντρα καὶ
μύοντρα*, as he stands pre-
par'd and waits for his En-

my, to look most dreadful
with his Bristles, and not
when he is in Chace. See
Iliad N. v. 471. *Odys.* 5.
v. 446. And thus we find
it in *Silius Italicus*, L. 1.
Wherefore I should much
rather read *furens* than *cur-
rens* here in *Horace*; but tru-
ly I like neither of the *Le-
ctions*; for we are supply'd
with a much better from a
Conjecture of the most acute
Nick Heinsius. It is this,

*Horret capillis ut marinus
asperis
Echinus, aut Laureus
aper.*

For thus he writes in the
Margin of his Copy; Per-
haps you ought to read *lau-
rens*. See my Notes upon *Ovid*
Fast. 2. Nothing could be
more certain, and at the same
time a more witty Invention.
Laurens aper is a standing
Phrase among the Italian
Poets. *Nick Heinsius* upon
Fast. 2. v. 23. produces se-
veral Instances of this, be-
sides that Passage already
cited from *Virgil*. In that
very Place in *Ovid*, he reads
laurentibus instead of *latra-
tibus*, a corrupt *Lectio* in
some of the Copies. See also
Ovid Metam. 14. *Horat.*
Ser. 2. 4. *Martial.* 9. 49.
Catalecta Veter. Poet. Thus
far *Heinsius*; and I cannot
pretend to out-do him by
any Additions of mine; one-
ly I shall correct, *en passant*,
that

that Passage in *Virgil*, which he so much extols;

*Aëtus aper, multos Vesulus
quem pinifer annos
Defendit, multosque palus
Laurentia silva
Pastus arundineâ.*-----

Here, *Servius* says, we ought to read *pastus* for *pastum*; for just before he had said *quem*: It is therefore an *Antiptosis*. It is very true what he says, that *pastus* stands for *pastum* here; but what then? Is it sufficient to acquit *Virgil* of a *Barbarism*, that he trumps up his Story of an *Antiptosis*? What the Devil is this same *Antiptosis*? Will it give an Author a Right to murder an honest substantial Phrase just as he pleases? Besides, do but consider whether these two Expressions, *Quem multos annos Vesulus defendit, multosque palus Laurentia defendit*, be not Verbose, Impertinent, Tautological, and not at all agreeable to the *Genius* and Manner of *Virgil*. Without doubt therefore the Place is faulty, and unless I am mightily mistaken, ought to be reitored, and mended thus;

*Aëtus aper, multos Vesulus
quem pinifer annos
Defendit, multosque palus Lau-
rentia silva
Pascit arundineâ.*

Or else you may read *pavit*. I shall not throw away more

Words in a Matter so clear and apparent, but shall rather set about correcting another Fault in the Verses immediately preceding this Passage; for I know not how it came about, but this Page is the most incorrect of any in *Virgil*, and was so long before the Age of *Servius*.

*Nec non Euathen Phrygium,
Paridisque Mimanta
Aequalem comitemque, una
quem nocte Theano
In lucem genitori Amyco dedit,
Et facie pragnans
Ciseis regina Parim creat:
urbe paternâ
Occubat: ignarum Laurens
habet ora Mimanta.*

Here again *Servius* tells us, When *Virgil* says *urbe paternâ occubat*, You must suppose that *Paris* is understood; for he was obliged not to mention him, because it would have spoiled the Verse. *Qui* is wanting, and should be super-added to *Urbe paternâ occubat*. *Servius* is right in observing, that the Verb *occubat* wants a *Nominative Case*; but the Poet was under no Necessity of omitting it on the Account of his *Metre*: Besides, what a Redundance is here, what a Piece of Tautology? *Theano* in *lucem dedit*, and *Ciseis* *creat*, not to mention that other putid Blunder, the Alteration of the Tense, *dedit* and *creat*. I'll not stand making many Words with you, but am positive,

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Dr. B—'s NOTES. EPODE 5. 35

tive, that *Virgil* wrote with his own Hand thus,

In lucem, genitore Amyco,
dedit, & face pragnans
Ciseis regina Parim. Paris
urbe paternâ
Occubat: ignarum Laurens
habet ora Mimantæ.

Virgil's Meaning is, That *Theano* brought forth *Mimas* the same Night that *Hecuba* was delivered of *Paris*. But how different were their Fates? *Paris* was buried in his own City, whilst *Mimas* lies interred in some far Country no body knows where. Our blundering Librarians, in a Dreaming Fit which often takes them, transcribed a Word but once, which was twice repeated; and this gave other Blockheads an Opportunity to mend the Verse, by inserting that foolish Word *creat*.

(d) *Bis terve mutata dapis.* I suppose this Lesson was first vented by *Aldus*, from whom the other Editors took it. But all the old Books before the Year MD. and my Copies, not one excepted, together with *Porphyrus* the Scholiast, say,

Longo bis terque.-----

These two Lessons contradict one another; for *bis terque* signifies *sæpe*, often; *bis terve* signifies *rard*, or seldom. See *Bis terve* in *Cicero*, *Epist. Famil. 2. 1.* *Bis terque* in *Art. Poet. 440.* *Bis*

terque mutata is therefore very right in this Place; for 'as *Porphyrus* very well notes, That the Boy might be provok'd the more, he had *Vi-ctuals* set before him, and often changed. On the other hand, at *Art. Poet. v. 358.* where the Editions say thus,

*Quem bis terque bonum cum
risu miror;*

We ought to correct it from the King's-College Copy, and say,

Quem bis terve bonum.-----

For his Meaning there is, That *Chæritus* was seldom good for any thing; perhaps not above twice or thrice.

(e) *Exsucta uti medulla.*] The Manuscripts are strangely divided upon this Place. A Majority of the better Sort say *Exsecta*, or *Execta*, which is also to be found in the Venetian Edition, and the old Scholiasts. My *Græcian* says *Exsecta*, and by way of Interpretation, *Extracta*. Some of *Lambin's* Books, and one of *Bersmannus*, read *Exsucta*; the *Battelian* among the various Lessons, *Exsucta*; the *Divaan* of *Craquius*, *Exucta*. In one of *Torrentius* we find *Exusta*, and at first Hand in the *Magdalen-College* Copy. *Bersmannus*, in one of his, found *Exuta*, and *Barthius* wrote *Exulta*, *Advers. 37. 15.* The Edition of *Locher* says *Exerta*,

Exerta; and this we may find in the *Bodleian* among the various *Lectiō*s; the *Zulichemian* says *Exu...ta*, one of the Letters being erased. No doubt many of these *Lectiō*s are commodious enough, and probably true; and this makes it the greater Difficulty, which to pitch upon as the best. For first, *Exsucta* may be defended by very great Authority. See *Juvenal*. Sat. 8. 90.

Ossa vides regum vacuis exsucta medullis.

And the *Scholiast* thereupon. See also *Ammianus Marcell.* 30. 4. *Quintilian Institut.* 12. 10. *Gellius* 20. 8. And yet perhaps you ought to correct these two last Places, and write *Exsuccu* and *Exsucca*; that is, *sine succo*, *sapless*. *Exsuccus* and *ἄσχυρος* are two noted *Onomasticks* belonging to *Vulcan*. On the other hand, *Exusta*, which is to be found in two Copies, is not also without its Vouchers. See *Manilius* L. 1. *Petronius*, *Seneca* *Hercul. Ætæ*. v. 1219. The Alteration will not be very great, if you should write,

Exhausta uti medulla & aridum jecur.

This very Word you find in the *Scholiast* upon *Juvenal*, cited above by way of Explanation of τὸ *Exsucta*. See the same Phrase in *Seneca*,

Hercul. Ætæ. v. 1227. *Paulinus de vit. S. Martini* L. 2. It. L. 5. *Exhaustis medullis* signifies *Diminished*, *Dried*, *Consumed*, or *Wasted* *Quintilian* in his 12th *Declam.* speaking of some who in a Famine fed upon one another, mentions *exhausta ossibus medulla*; but here *Exhausta* signifies *Extraeta*, Taken out of; and in this Sense it plainly agrees with that other *Lectiō*, *Exsecta uti medulla*; Which *Lectiō*, though it is supported by the most and best Books, yet does by no means please me, because it plainly goes off from the Meaning of the Passage, and utterly spoils it. The Boy, says *Horace*, was to be killed by Famine or Starving, that his Marrow might be taken out, and his Liver dried, in order to make a Love Potion. But now the Marrow may be much more easily drawn out of a fat plump Body, than out of one when it is lean and half starved: We must therefore look for an *Epi:bet* that is proper for a famished Body, and such as may mention the Cause of its being famished; such as that which follows, *Aridum jecur*. Now those Words, *Exsucta*, *Exusta*, *Exhausta*, which we have already touch'd upon, do answer this Purpose much better than *Exsecta*. But none of them all are so pat and convenient as that which *Nick Heinſius* found out by meer Con-

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Dr. B—, NOTES. EPODE 5. 37

Conjecture, in the Margin of his Copy;

Exesa uti medulla. -----

He says here, Read *Exesa* or *Exesta*. See *Est mollis flamma medullas*; where he refers us to his Annotations upon *Virgil*; which, to the great Damage of the Commonwealth of Letters, have by some notorious Rogue been stoln away and suppressed; O horrid Impiety! However, he made us a Tender of this Conjecture some time before, in his Notes upon *Ovid*, *Metam.* 14. v. 208. where he recites,

Exesa uti medulla,

And then adds, "Thus I write; for the *Vulgar* is, *Exerta*; and according to *Lambin*, *Faernus*, *Cruquius*, and *Torrentius*, *Exusta*. See *Juvenal*, *Sat.* 8. But there the Author speaks allegorically. The Manuscripts, for the most part, say *exsecta* or *exesta*; unless perhaps *Horace* would say *exesta*, as *Salust* says *Comesto patrimonio*; for so the Grammarians cite him. It is certain, that many of these Archaisms are to be found in *Horace's* Epodes. Thus we read of *Estrices* in the *Casina* of *Plautus*, and *Ambestrices* in *Ammianus* *Marcel.* L. 19. What *Propertius* calls *Sicca me-*

"*dulla*, *Horace* calls *Exesta*.
" See *Propertius*, 2. 12. See
" also *Lib.* 5. of *Valerius*
" *Flaccus*.

" *Robur cura ducis mag-*
" *nisque edere labores.*

" For thus we ought to read
" it, *Dedere* being a silly
" Word, and contrary to the
" Sense of the Author. We
" also read in the same *Valerius Flaccus*, *Fest. dolor*,
" according to the *Vulgar*;
" but must correct it, and
" read *Est dolor*, which is
" much better. So in *Ovid*
" *Pont.* 1. 1. for *Fertur*,
" which is in several Copies,
" we must read *Estur*. See
" *Virgil*, *Aen.* 5. *Exedi cura*,
" *maerore*, *inedia*, *ira*,
" *dolore*; To be eaten up or
" devoured with Care, Grief,
" Hunger, Anger, or Anguish,
" are familiar Phrases among
" the best Authors. *Exest*
" *Angor* may be seen in *Lu-*
" *cretius*. Thus far says this
" bright Fellow: As for his
" Archaisms, I have nothing to
" say to them, but only bid
" them Good Night: I there-
" fore retain *Exesa*; which,
" besides the Testimonies cited
" by *Heinsius*, has these other
" Authorities also. *Catullus*
" in *Coma Beren.*

----- *Exedit flamma me-*
dullas.

Here I write *quam penitus*,
instead of the vulgar *cum*
penitus. See my Notes upon
D *Calli-*

Callimachus. See also *Catul.* Epigram. 36. It. 56. *Corippus Africanus.* L. 2. *Paulinus de vita Martini.* L. 1. *Ibid.* L. 4. *Silius.* 14. *Statius Silv.* 2. 1. *Seneca* Epist. 114. *Quintilian* Declam. 12. *St. Hieronymus* Epist. ad *Heliodor.* *Seneca* Epist. 112. *Silius.* L. 2. *Horat.* Carm. 3. 4. *Silius.* 12. *Id.* L. 14. *Adedit ignis* is also a very familiar Phrase among the best Authors, for which see *Heinsius* upon *Ovid* *Amor.* 1. 15.

(f) *Formidolosus dum latent silvis fera.*] The *Lofcherian* Edition says *Formidolosus Silvis*, to which some of the *Torrentian* and the old *Blandinian* Copies agree; (so *Craquius* informs us, tho' we find it otherwise in the Editions.) My *Leyden*, *Queen's-College*, and *Battelien*, among the various Editions, are on the same Side. All the other Books, and the oldest Edition, say *Formidolosa fera*. Which Edition now have you most mind to? *Formidolosus* is of a doubtful Sense, and signifies as well the Person who is afraid, as the Person who puts in fear; but neither one nor t'other can agree with Animals when they are fast asleep. I therefore like *Formidolosus* best, as it is a standing Epithet for *Silvis*, or *Woods*. See *Virgil* *Geor.* 4. 468. *Æn.* 1. 169. *Statius* *Theb.* v. 577. *Lucan.* 3. 411.

(g) *Quibus Superbam fugit ulta pellicem.*] The old Editions, and *Acron* the *Scholast*, with about half the Copies, among which are my *Queen's-College* and *Leyden*, say,

Quibus superba fugit.

Thus in *Seneca*, the *Chorus* calls *Medea* proud: And yet it will be better for you, if you follow the *Blandinian* Copies with some others, and read *Superbam pellicem*; for this sweetens the Versification, and is a much more commodious Epithet. See *Antist. Offav.* v. 125.

(b) *Venena magnum.*] This is a very knotty Passage; and what to make of it you cannot tell; tho' you turn it and wind it never so many Ways.

Venena, magnum fasque nefasque non valent Convertere humanam vicem.

I know very well how both the ancient and modern Interpreters have try'd to explain it; but as far as I can see, they have all been wasting the *Blackamoor* white. *Ratgersius* had much the same Fortune, who pretends to correct it thus;

Venena, magicum fas nefasque non valent.

That is, says he, *Philires*, which

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which are all the Right and Wrong that Conjurers pretend to. This is the unluckiest Blunder, that ever I met with; for neither will the Words bear the Sense which he puts upon them; and if this were the Sense, yet it is Invenust, and without any Manner of Beauty. I own, that I myself have made several foolish Attempts this way; but I am really ashamed to mention them; and yet, that I may come in for my Share, and pay my Club with the rest of the Blunderers, I will present the Reader with one of my Conjectures; which, tho' I do not like it, is yet much better than that of *Rutgersius*. Such as it is, I give it you;

*Venena magica fas nefasque
non valent,
Non vertere humanas vices.*

He says *Venena magica*, because there was an absolute Necessity for this Epithet, since *Poyson* by itself, barely mentioned, does not infer any thing relating to Magick. See *Valerius Flaccus* 7. 327. These, says he, cannot change Right and Wrong. See for this, *Virgil Georg.* 4. 468. *Seneca de Ira*, 2. 8. He denies magical Portions, tho' they can stop the Tide, turn the Stars back in their Courses, change young Men into Fishes, and stay a River as it runs, a

Power to alter the Essence of Good and Evil. But perhaps you may object with *Lambin* and *Dacier*, that the Case is otherwise; and that Magick does confound Right and Wrong: For in *Virgil* it occasions War and Wickedness. Here these learned Criticks did not consider, that both the Propositions are true, *Magick does and does not alter Good and Evil*. First it alters these, *quoad* Witches, as to the Witches, who make no Difference between one and another. See *Seneca Controver.* 2. *Tacitus Histor.* 2. 56. Thus our Author speaks of the *Thracians*, *Carm.* 1. 18. And thus those Words of *Virgil*, *Quippe ubi fas versum atque nefas*, are explain'd by *Statius*; That is, among Men who despise the Good and follow the Evil. But still, this does not alter the Nature of the Things, or the Course of Providence. See *Virgil Æneid.* 1. 547. And thus this Boy here, being destitute of all human Succour, has Recourse to the Gods for Vengeance.

*Diris agam vos: dira de-
testatio
Nulla expiatur victimâ.*

Lastly, he denies, that Witchcraft can *vertere humanas vices*, that is, avoid its due Punishment, or escape Justice; who, tho' she be lame of one Leg, can yet make a Shift to overtake the Guilty.

40 Dr. B——'s NOTES. EPODE 5.

Guilty. *Vices*, as *Porphyrio* well explains it, signifies the *Punishment*, which is intended for the Wicked. See *Horat. Carm. 1. 28. Ovid Trist. 3. 11.* Thus far we ; and this we thought fit to tell the Reader, on purpose to keep our Tongue going :

And yet, I suppose, all that we have done is Labour in vain ; and perhaps we have been all this while busy in patching up and mending a spurious Distich ; whereas the only Cure in this Case should have been a Sponge.



The End of the One and Twentieth Part.

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THE
EPODES
OF
HORACE

In *Latin* and *English* ;

With a Translation of
Dr. BENTLEY's NOTES:

To which are added
NOTES upon NOTES; Done in the
Bentleian Style and Manner.

*Tandem nequitiæ fige modum tuæ,
Famofisque laboribus. ——— Hor.*

PART XXII.

To be Continued.

LONDON:

Printed for Bernard Lintott at the Cross-
Keys, between the two Temple-Gates in
Fleetstreet. 1713. (Price 6 d.)

Q. Horatii Flacci
E P O D O N
L I B E R.

EPODE VI. Ad CASSIUM SEVERUM.



UID immerentes hospites vexas, ca-
Ignavus adversum lupos? (nis,
Quin huc iranes, si potes, vertis mi-
Et me remorsurum petis? (nas,
Nam, qualis aut Molossus, aut ful-
vus Lacon,

Amica vis pastoribus,
Agam per altas aure sublatâ nives,
Quacunque præcedit fera.
Tu, cum timendâ voce complesti nemos,
Projectum odoravis cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycamba spretus infido gener,
Aut acer hostis Bupalò.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

NOTES upon NOTES. EPODE 6.

ATque hac quidem ideo di-
ximus, ne nihil diceremus.]
The Plain English of this
Sentence, which the Doctor ut-
ters in a Fitt of singular Mo-
desty, as well as strict Justice,
is this; I had rather talk
foolishly, than hold my Tongue.

THE
E P O D E S
O F
H O R A C E.

EPODE VI. To CASSIUS SEVERUS.



HY, Mungrel! Why so fierce and
loud?

Why wilt thou teaze the Gentle and
the Good? (Spite,

Turn, turn; on me employ thy
For I again with equal Force can

No Greyhound is so swift of Foot, (bite:
No Farmer's Mastiff half so bold and stout:

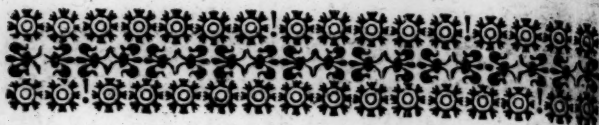
Whatever Brutes dare cross my Way,
I give 'em Chace, and never quit my Prey.

But you who so much Courage boast,
Will fawn, and crouch, and truckle for a Crust;

My Rage with double Fury burns,
When thus provok'd, I toss my pointed Horns:

Not fam'd *Archilochus* could show,
Or *Hipponax*, less Favour to a Foe:

Let Boys, when beaten, whine and cry,
If I'm attack'd, I conquer, or I die.



EPODE VII. *Ad POPULUM ROMANUM.*

QUO, quo, scelesti, ruitis ? aut cur dexteris
Aptantur enses conditi ?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis ?
Non ut superbas invidæ Carthaginis
Romanus arces uveret :
Intactus aut Britannus ut descenderet
Sacram catenatus viam :
Sed ut, secundum vota Parthorum, suam
Urbs hæc periret dexteram.
Neque hic lupis mos, nec fuit leonibus ;
(a) Nunquam, nisi in dispar, feris.
(b) Furoræ cacos, an rapit vis acrior,
An culpa ? responsum date.
Tacent : (c) & albus ora pallor inficit ;
Mentesque percussa stupent.
Sic est : acerba fata Romanos agunt,
Scelusque fraterna necis ;
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.



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EPODE VII. *To the PEOPLE of ROME.*

WHAT Rage, mad *Romans*, drives you on?
Why is the Sword unsheath'd, and War
begun?

Are not the Fields and blushing Flood
Already dy'd too deep with *Roman* Blood?

See *Carthage* to the Clouds aspires!
On those proud Walls employ these hostile Fires;

Or send your Arms across the Main,
And let the *Britains* wear a *Roman* Chain.—

Must *Rome* to *Rome* a Victim fall,
To please the wishing *Mede*, and smiling *Gaul*?

Lions and Wolves less savage are,
For Wolves and Lions their own Likeness spare.

By what blind Fury are you driven?
From you this Rage, or from avenging Heav'n?

Speak; Can your Guilt no Language find?

How pale your Look! What Horrors fill your
Mind!

Have then the cruel Fates decreed,
That we for antient *Fratricide* must bleed?

Here *Remus*' sacred Blood was spilt,

And we must suffer for paternal Guilt.



(a) *Numquam nisi in dispar-
feris.*] Thus we find
it in the old Venetian and
Lofcherian Editions, and in
all the Books of Note, a-
mong which are my Queen's-
College, and Gravian Copies;
but the Leyden says *feras*,
whence Nick Heinsius took
the Hint, and by a Conje-
cture of his own, read,

*Umquam nisi disperi in
terâ.*

My Peter-House Copy says,

*Umquam nisi in disparibus
feris.*

The Venetian Edition, Anno
1490, reads,

*Numquam nisi in dispari-
bus feris.*

I am amaz'd, that so many
bright Fellows, and especi-
ally Nick with his acute
Noddle, should be so short-
sighted as not find out what
was as plain as the Nose in
their Faces; without doubt,
Horace wrote with his own
Hand thus,

*Numquam, nisi in dispar,
feris.*

Why, says our Author, will
you not, O Romans, turn your
Arms upon the Carthaginians
and Britains, rather than upon
one another? Wolves and
Lions have no such Custom;

for they never exercise their
Fury but upon an Animal of
a different Kind: A Wolf
is kind to a Wolf, and a
Lion never hurts a Lion. See
this Case in Cicero, Tuscul.
v. 13. Juvenal Sat. 15. Pliny
Hist. Nat. 7. 1. Seneca Epist.
95. There are a thousand
Passages to the same Pur-
pose; for just as Horace's
Argument runs, a Roman
should not fight against a
Roman; so the other Au-
thors say, with a more
philosophical Air, A Man
should not fight against a
Man.

(b) *Furor cacus.*] *Fu-
ror cacus* is a very good
Phrase; see Seneca, Herc.
Fur. v. 991. *Idem* in Thyest.
27. *Idem* in *Edipode* 590.
And yet for all this, it is a
very pretty *Lesson*, with
which the Royal Society, and
two of Torrentius's Copies,
supply us;

*Furor cacos, an rapit vis
aerior,
An culpa? responsum date.*

Thus it is plain that the Scho-
last Porphyrion quotes the
Place in the Venetian Edi-
tion, 1490; for the Modern
Books blunder, and say *cacos*
instead of *cacos*. There is no
doubt, but Horace wrote thus
with his own Hand; for how
should our stupid Librarian
blunder upon such an out-of-
the-way *Lesson*? On the
other hand, they might easily
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Serm. 2.
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*Furor
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That is
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Dr. B—'s NOTES. EPODE 7. 7

both in the vulgar Lesson from the true one. See Virgil Æn. 2. 357. Statius Theb. 3. 630. Horat. Seren. 2. 3. v. 44. Livy 8. 12. But now our Interpreters are put to their Trumps to tell the Difference between Furor, vis acrior, and culpa: Do thou, O Reader, if thou art no Fool, explain and point the Place thus;

*Tworne cacos, an rapit vis acrior,
An culpa? -----*

That is, Whether you rush into a Civil War through a mad restless Humour, or by Fate and Compulsion from the Gods, or knowingly, Wittingly, and on purpose. Thus Cris in Virgil does not know whether she fell in Love by Chance, by Destiny, or with Design. Where by the way instead of *casu incepto*, we must read *casu incerto*. *Vis acrior* is the same with *Vis major*, a superior Force. See

Digest. 19. Tit. 11. Leg. 25. Sect. 6. Vegetius 1. 24. *Vis major* is there, as well as here, opposed to *culpa*. See Digest. 13. 7. 13. Ibid. 13. 7. 30. To this Question our Author answers,

Sic est: acerba fata Romanos agunt.

That is, All this happens by a superior Power, by a Judgment from Heaven, and by fatal Necessity. This was never understood by the Interpreters before.

(c) *Et ora pallor albus inficit.*] This is well enough; but in the Locherian Edition, the Words run better thus,

Tacent, & albus ora pallor inficit.

This is confirm'd by my Queen's-College and Royal Society Copies, with both the Edition and Manuscript of Acron; why then should we not admit it? Can any Mortal tell me?



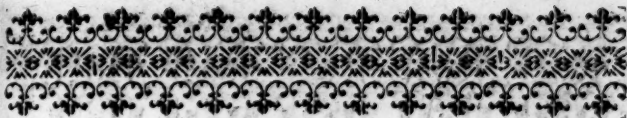
EPODE VIII. In Anum Libidinosam.

Rogare longo putidam te saculo,
 Vires quid enervet meas?
 Cum sit tibi dens ater, & rugis vetus
 Frontem senectus exaret;
 Hietque turpis inter aridas nates
 Podex, velut cruda bovis.
 Sed incitat me pectus, & mamma putres,
 Equina quales ubera;
 Venterque mollis, & femur tumentibus
 Exile suris additum.
 Esio beata: funus atque imagines
 Ducant triumphales tuum:
 Nec sit marita quæ rotundioribus
 Onusta baccis ambulet.
 Quid, quod libelli Stoici inter sericos
 Facere pulvillos amant?
 (a) Inlitterati numi minus nervi rigent?
 Minusve languet fascinum?
 Quod ut superbo provocas ab inguine,
 Ore adlaborandum est tibi.

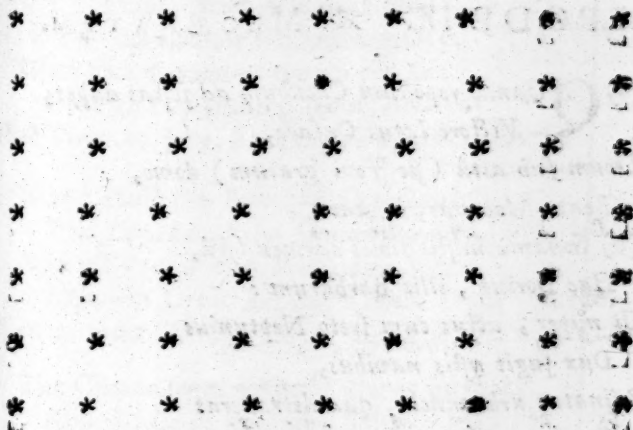
NOTES upon NOTES. EPODE 8.

(a) [Inlitterati numi minus nervi rigent.] Infelicitèr hunc locum, &c. No doubt, many of those Arguments, Demonstrations, &c. by which the Doctor often erases what he calls a spurious Line or Phrase

in Horace, might as easily serve to strike out this whole Epode, which perhaps is the most obscene and filthy extant in Nature. What if he had argu'd thus? So terse, so pure, so accurate an Author



EPODE VIII.



thor as Horace, &c. Or thus? I am positive, I affirm, and will stand to it, &c. Or thus? Though a thousand Copies should reclaim, &c. Instead of attempting any such useful and agreeable Subject, the Doctor mends, corrects, and

refits this filthy Piece, and so transmits it to Posterity. But he is in a particular manner concerned for this Line, the Meaning of which is, That Scholars may be as good Whore-masters as other Men.



EPODE



EPODE IX. *Ad MECÆNATEM.*

(a) **Q**Uando repostum Cæcubum ad festas dapēs,
Victore latus Cæsare,

Tecum sub altâ (sic Jovi gratum) domo,

Beate Mecænas, bibam ?

(b) Sonante mistis tibiis cæmen lyrâ,

Hæc Dorium, illis Barbarum :

Ut nuper ; ætus cum freta Neptunius

Dux fugit ustis navibus,

Minatus urbi vincla, quæ detraxerat

Servis amicus perfidis.

Romanus (eheu, posteri negabitis)

Emancipatus femina

Fert vallum & arma miles, & spadonibus

Servire rugosis potest :

Interque signa turpe militaria

(c) Sol aspicit conopium.

(d) Ad hoc frementes verterunt bis mille equos

Galli, canentes Cæsarem :

Hostiliumque navium portu latent

Puppæ sinistrorsum citæ.

EPODE IX. To MECENAS.

WHEN, Blest *Mecenas*, shall we pass.
In Luxury the smiling Day,
With rich *Cacubian* crown the Glass,
Beneath thy shining Roof, and pay
Our Vows to *Jove*, since *Cesar* wears the Bays?

When shall the Pipe and Lyre begin
The *Dorick* and the *Lydian* Strain?
And we renew our Mirth and Wine,
As when Great *Anthony's* swift Train (Brine)
Fled in their flaming Ships, and glitter'd o'er the

The Chains from perjur'd Slaves he took,
And would to free-born Subjects give;
Which o'er the trembling State he shook.
Posterity will scarce believe, (Yoke
That *Romans* should submit to wear a Woman's

Mean Slaves, by beardless Eunuchs led,
Their Baggage and their Arms they bore,
Whilst Canopies in Camps were spread,
A Sight not known in War before;
The Sun look'd on, and blush'd with double Red.

From such a Sight, such deadly Shame;
The *Gauls*, with Indignation fir'd,
Resounding *Cesar's* mighty Name,
With all their Ships and Troops retir'd,
And fought for *Cesar*, and for deathless Fame.

Drive

Io triumphe; tu moraris aureos

Curvus & intactas boves.

Io triumphe; nec Jugurthino parens

Bello reportasti ducem;

(e) Neque Africanum, cui super Carthaginiæ

Virtus sepulchrum condidit.

Terrâ marique victus hostis Punico

Lugubre mutavit sagum.

Aut ille centum nobilem Cretam urbibus

Ventis iturus non suis,

Exercitatas aut petit Syrtes Noto,

Aut fertur incerto mari.

Capaciores affer huc, puer, scyphos;

(f) Aut Chia vina aut Lesbia;

Vel quod fluentem nauseam coerceat,

Metire nobis Cacubum.

Curam metumque Caesaris rerum iuvat

Dulci Lyao solvere.



The EPODES of HORACE. 13

Drive the triumphal Chariot on !

Let *Ios*, *Ios*, ring around !

Let Bullocks every Altar crown ;

And *Ios* joyful *Ios* sound :

Scipio and *Marius* no such Laurels won.

Rome no such Victory could boast,

When by our Arms *Jugurtha* dy'd ;

When *Carthage* was reduc'd to Dust ;

And all her Purple Pomp and Pride

In humble Weeds and low Distress were lost.

The routed Foe pursues his Way,

Far as the hundred Towns of *Crete* ;

Or where the *Lybian* Quick-Sands play ;

Whilst Storms around his Vessel bear,

Or drive him up and down in open Sea.

Since Victory our Mirth renews,

Let's double every Draught of Wine ;

Bring larger Glasses, and infuse

What may the Sense and Soul refine,

The sharpest *Greek*, or rich *Cacubian* Juice.

Since the good Gods great *Cesar* bless,

With endless Triumphs and Renown,

Away with Trouble and Distress,

And in this Glass all Sorrow drown ;

Mankind is safe when *Cesar* finds Success.



(a) *Quando*

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(a) *Quando repostum.*] Here I present you with a Conjecture of Nick Heinjins, which by all Means I would have you accept.

*Quando o repostum Cacubum
ad festias dapis.*

This same O here might very easily be suck'd up and devoured by the preceding Vowel, and escape those Purlind Dogs the Librarians. You see upon its being restored, it adds a wonderful Force and Vehemence to the Sentence.

(b) *Sonante mixtum tibiis.*] Two Books of very good Note, belonging to Lambin, say

*Sonante mixtis tibiis car-
men lyra.*

And as this Lesson did not displease that great Critick, so I, for my part, like it much better than the Vulgar. See what I say to this Point at *Carm.* 4. 1. v. 22. And yet if any Reader has a greater Fancy for *Mixtum*, I shall not go to Loggerheads with him about it.

(c) *Sol affigit canopeum.*] So say some of the Books, but I rather think we ought to write this Word thus, *Conopeum*. As for the Greeks, *κωνώπειον κωνόπιον*, much like *κηρύκειον κηρύκιον*, *φοινίκειον φοινίκιον*, *κικλῶπειον* and *κυ-*

κλῶπιον, with more to the same Purpose. When therefore we would have the last Syllable but one long, we must say *Conopeum*, as in *Juvenal*, Sat. 6.

*Ut testudineo tibi, Lentule,
conopeoi*

But when we would have it short, then we must write *Conopium*, as here and in *Propertius*, 3. 9.

*Padaque Tarpejo conopia
tendere saxo.*

In this Lesson we have also the Advantage to agree with the most sagacious Nick Heinjins.

(d) *Ad hunc frementes.*] The whole Passage is strangely knotty and perplexing;

*Ad hunc frementes verterunt
bis mille equos
Galli, canentes Casaram.*

Locher; and some of the succeeding Editors, say *ad hunc* in their Books, and thus I find it in my *Grævian*, *Queen's College*, and six other Copies. The Venetian Edition says *Adhuc*, and the *Leyden* Copy at first hand, with the *Bodleian*, and also *Servius* upon *Aeneid* 6. 613. Some Books belonging to *Crugnius*, and two to *Fulmannus*, with the *Zulichemian* and *Worcester*, say *At huc*. In such a strange Perplexity as this, those

those Fellows come off but very ridiculously, who retain *Ad hunc* as the best *Leſſion*, and explain it thus, *Contra Antonium, against Anthony*; for *Hunc* here does by no means refer to *Anthony*, who is not so much as named or described in the preceding Verses; Besides, if he were, *Ad hunc verterunt equos*, *The Horse wheel'd by him*, would by no means signify *Adversus hunc, against him*. His Meaning certainly is, that these same Gallick Squadrons deserted, and came over to *Cesar's Party*, with all their Horses, leaving *Anthony* to shift for himself: So that we should much rather read *Ad hoc* than *Ad hunc*. *Servius*, in the Passage above cited, says thus, *If he condemns those, who after Pardon obtained, and against their Parole of Honour, fought on the adverse Side; this will reflect upon Augustus: For two thousand Horse deserted Anthony, and came over to him; and by their Aid he obtained the Victory. For this See Horace, Adhuc frementes. See also Velleius Paterculus, 2. 24.* Neither do they on the other hand come off much better, who conform to the other *Leſſion*,

*At huc frementes verterunt
bis mille equos.*

Huc, say they, that is, *Over to us, to Caesar's Party*. This would be enough, if we could

suppose, that our Author made a Campaign with *Cesar*, and wrote this Poem at that very Time in his Camp; but instead of that, he stay'd at home to keep *Mecenas* Company, who was left Governor of the City. As for the third and last remaining *Leſſion*, it has no tolerable Supporters, neither can we hammer any good Sense out of this same *Adhuc*; and yet, as bad as it is, it comes the nearest of any to the true *Leſſion*, or else I am mightily mistaken. For in my Judgment, thus we ought to read the Passage,

Interque signa turpe militaria

Sol aspexit Conopium.

*Ad hoc frementes verterunt
bis mille equos*

Galli, canentes Caesarem.

Ad hoc, that is, *At the Sight of the Canopy; a Sight so mean and effeminate*. Or else perhaps you ought to read *Ad huc*, that is, *at these Things, as namely, because they were to be governed by Women and Eunuchs; and because a Canopy of Pleasure was set up in the Camp, upon which in a Fit of Indignation they deserted.* See *Ad hoc* in *Epistola*, 1. 19. *Naso Pont.* 1. 3. *Porphyrius* the Schooliast paraphrases very well upon the Place, and so well, that he plainly seems to have read the Passage heretofore, just as we read it now. Our
Author,

Author, says he, gives us to understand, that Two Thousand of the Gallick Horse deserted out of Anthony's Camp, and came over to Cæsar's Side; and this he mentions on purpose to upbraid and shame the Romans, by comparing them with the Gauls: For the Romans were so mean-spirited as to endure to be governed and commanded by Eunuchs, which the Gauls could not brook, and therefore in Disdain fled to Cæsar. Thus far Porphyrio; and certainly either Horace wrote this Passage otherwise, or the Scholiast read it otherwise than we do now, else he could never have made this Remark.

(e) *Puppæ sinistrorsum citæ.*] This Passage has sufficiently exercised the Wits of all the Interpreters before us, and may perhaps make as much Work for those that come after; for as for us, we do not pretend so fully and plainly to clear up this Matter, as to satisfy all the Doubts and Scruples of our Readers; the rather, because we the Moderns have but a slender Account given us of the Battle at Actium, and what was done at that Time: For as there is no Author now extant, who mentions this Desertion of the Gallick Squadrons, but only Horace; so in my Opinion he here touches upon a Thing, of which, at this Distance, we can meet with no Account

any where else. We therefore shall very justly deserve to be pardoned, if not to be commended, provided we can grope out the Meaning of this Place, or something like it, whether we attempt it by Conjunction or otherwise. Let us then heartily set about it, and try to unravel the Words.

Interque signa turpe militaria

Sol aspicit comopium.

Ad hoc frementes verterunt bis mille equos

Galli, canentes Cæsarem:

Hostiliumque navium portularent

Puppæ, sinistrorsum citæ.

Here, in the first Place, by our late Emendation, when we restored *Ad hoc*, we have brought it about, that we can now more readily smother this Passage than we could before; for we cannot otherwise imagine, than as in the foregoing Distich he described the Desertion from Anthony, Terra, by Land; so here in this he describes the Desertion, Mari, by Sea. *Ad hoc*, says he, that is, Hereupon the Gauls deserted; *Ad hoc*, Hereupon their Ships, being now for Cæsar, kept close in the Harbour extended to the Left. And what this means we shall see anon. He says *Puppæ navium portu latent*. There is something solemn in this Phrase; for the Ships always lay with the Shore a-

stern,

tern, and the Fore-castle to Seaward, in order to be ready for Sailing; otherwise the Oars would have been some time in bringing them about. Accordingly it is a remarkable Passage in *Virgil*,

*Anchora de prorâ jacitur:
stant litore puppes.*

Cite in this Place is a Participle from *Cieo*, the first Syllable being short, as on the other hand *Citus* from *Cio* is the first Syllable long; from the first *Citus*, comes *citatus*; from the last, *Con-*
citus. When therefore he says that the Ships Stern was Cited, we must necessarily suppose he means thus much, that the Rowers row'd backwards, and made their Way with the Stern foremost. That which the Greeks call *πρὸν ναυ* *πιστάδου*, *puppem ciere*, the Latins express by *Inhibere remis, et retro navem inhibere*, to tack about with the Oars, to hold Water, and bring the Stern foremost. This was then done, when upon the near Approach of the Enemy, the Fleet had a Mind to desert fighting, or after an Engagement, were disposed to retreat. Thus *Theophrastus* in *Justin* 2. 12. persuades the Ionians to retreat in these Words, *Inhibete remis & a bello discedite*. At length we have stumbled upon part of *Homer*'s Meaning here, which is this, that some of the

Enemy's Ships retreated, either during the Engagement, or a little before, and lay hid somewhere in the Harbour. But now it is not altogether so plain, what can be the meaning of *Sinistrorsum*. Perhaps it may be a Sea-Term, or Way of Speaking among the Sailors; as much as if they had said, *Retrorsum inhibete*, like our, *To the Leeward*, or *Helm-a-Lee*. If we admit this, then we are got over all the Difficulties; and yet it is much safer to take *Sinistrorsum* in the common literal Sense; for as to that *Technical Phrase*, we cannot give the Reader any certainty about it. *Sinistrorsum cite* does therefore signify, when the Rowers had brought the Fleet about to the Left. Now with Regard to an Author, as he is writing at *Rome*, and taking a Prospect in his Imagination of the Place of Battle, the Shore of *Epirus*, and Promontory of *Actium*, lie to the Left. What think you then, if we interpret the whole Passage thus? That some of *Anthony's* Ships, being resolv'd to desert him, row'd backwards with the Stern foremost, and fled out of the Engagement to some Part that lay to the Left near *Actium*. The old *Scholiast* indeed, and some of the Moderns do explain *Sinistrorsum*, so as to signify the Coast towards *Alexandria*, and

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understand here the very Ships which had *Anthony* on Board; but this plainly contradicts what follows, and is strangely inconsistent; for *Horace* could not know at that time any Thing of *Anthony's* flying towards *Alexandria*, much less could have the News that *Anthony* at that very time absconded in the Port of *Alexandria*; for thus he goes on and says,

*Aut ille centum nobilem
Cretam urbibus
Ventis iturus non suis:
Exercitatus aut petit Syr-
tes Noto,
Aut fertur incerto mari.*

Either therefore I am mightily mistaken, or it is much better to understand this of Part of *Anthony's* Fleet, which declined the Engagement, and deserted him. You will say perhaps, *Who of the Historians makes mention of any such Matter?* Truly not one of them that I know of; but then how many of them are lost? And who gives us any Account of this Revolt of the *Gallick Squadrons* in any remarkable manner, but only *Horace* here in this *Epode*. As for *Servius*, what he mentions of this Matter is all taken from our Author. It is enough for our Purpose, if the Words, which we are now discussing, do in a direct Course lead us to con-

sider such a Defection; for *Plutarch*, in the Life of *Anthony*, p. 1729. Ed. Steph, tells us, that just before the Battle of *Actium*, *Anthony's* Fleet behaved itself ill, and did not come in time to his Assistance. This seems as if they declined the Combat. As for what we meet with in two of the Books of *Cruquius*, *Sinistrorsum-fita*, we need not trouble our Heads about it, and yet it is back'd by very great Vouchers; for *Cruquius* himself confesses, that those very Copies did at first hand write *Cita*, and thus we plainly find it in all mine, and those belonging to the other Critics, together with the old Editions.

(f) *Currus* & *intactas* boves.] Nick *Heinsius* in the Margin of his Book says, *Perhaps we ought to read Intactas*; but the old Grammarian *Valerius Probus*, p. 1462. forbids this Alteration; he says, *hic & hac* bos, Genitivo *hujus* bovis. See *Intactas* boves in *Horace*. *Porphyrion* the Scholiast observes very well, *Intactas* boves signifies untam'd. He does not say this, as if the Sacrifice were intended to denote *Caesar's* Conquest over a Woman; but the Feminine Gender boves renders the Versification much sweeter than the Masculine. We must also take Notice, that all the Manuscripts and old Editions say *Boves Intactas*.

(g) *Neque*

Dr. B—'s NOTES. EPODE 9. 19

(2) *Neque Africano.*] In the old Venetian, and Loderian Editions, this Passage stands thus,

*Io triumpho, nec Jugurthino parem
Bello reportasti ducem.
Neque Africanum, cui super
Carthaginem
Virtus sepulchrum condidit.*

Thus too I find it in my Copies, and those of Pulmanus, Bersmannus, and Tormentus. I suppose Aldus Manutius was the first who introduced the other *Lesson*; and this was suffered to pass by Lambin and Cruquius, without taking any notice of it, or letting us know what the Parchments said to it; for I make no doubt but they found it otherwise in their Books. But now what does *Africano bello* signify? Was not *Jugurthinum*, the *Jugurthine War*, a War also in *Affrique*? If Horace had a mind to say any such thing, he should have called it the *Punic War*, and not the *African*; for this Name can never distinguish one from another. But for once allowing this, what then shall we do with *Cui*, to what must this refer? We must of Necessity join it with *Bello* in this Construction, and a more notorious Absurdity cannot

be imagined. We must therefore stand to the *Lesson*, as we find it in the Parchments; that is, Augustus came home a greater General than Marius or Scipio Africanus. In the mean time it is much questioned, and makes a mighty Squabble among the Interpreters, whether our Author here means *Scipio* the Uncle, or *Scipio* the Nephew; as also what should be the Meaning of those Words,

----- *Cui super Carthaginem
Virtus sepulchrum condidit.*

He who has time to spare, and a Genius for Dispute, may examine the different Opinions of both Sides: But let them mean which *Scipio* they please, I, for my part, do understand the Word quite otherwise than the rest of the Interpreters. Suppose you take the elder *Scipio*, then I explain it thus, For whom his Vertue, as it is celebrated by Ennius the Poet, has built a Tomb more noble than Carthage itself. But here you will say, how comes the Poem of Ennius, though it be in Praise of *Scipio*, to be called his Tomb? Why not, say I? For thus the *Iliad* of Homer is, in an Epigram, called, The Tomb of Hector. See Antilog.

Æolog. 3. 14. And thus Statius calls Lucan's Pharsalia the Sepulchre of Pompey. Statius Silv. 2. 7. Thus Valerius Maximus calls one of Simonides's Poems the Sepulchre of a poor shipwreckt Stranger. Lib. 1. 7. So, by a Metaphor not unlike this, Monumentum, a Monument, often occurs in our Author. See Carm. 3. 30. Those Words in Statius are very remarkable, *Altius Pharo, melius & diuturnius quam*; for this same Pharos stands above Carthage. See Silius Italicus, concerning the very same Scipio. L. 4. But now if any Reader cannot reconcile this to his Fancy, then let us suppose, that this is meant of Scipio Æmilianus the Nephew; and then, with very little Alteration, he may mend the Place thus, that is, if he will take my Advice;

*Neque Africanum, quo super Carthaginem
Virius Sepulchrum condidit.*

Here he makes Carthage itself to be the Sepulchre of Scipio, by a very elegant Metaphor, because he raised it, and lay'd it in Ruins. Thus Salamis is called the Sepulchre of Themistocles in an Epigram belonging to

Germanicus. Anthol. 3. 5. So in that on Parmenio, Europe and Asia are called the Sepulchre of Alexander the Great. Where, by the way, we must correct the Place; and instead of *αἰδῶν Canat*, we must read *ἐπεὶν Querat*, Interroget. Lastly, after the very same manner, all Greece is called the Sepulchre of Eurypedes. Anthol. 3. 25.

(h) *Et Chia vina aut Lesbia.*] In the old Copies belonging to Torrentius, and in my Galean, which is no inconsiderable Book, I find another Lesson; and if we assist it a little by Pointing the Place right, it will soon get the better of the vulgar;

Capaciores affer huc, puer, Syphos:

Aut Chia vina aut Lesbiana.

Aut quod fluentem nauis eam coerceat,

Metire nobis Cæcubum.

Here we must construe it thus; Fill out some Chian, or some Lesbian, or some Cæcubian Wine; whereas according to the vulgar, we construe it thus, Bring hither some Chian or Lesbian Wine, or fill out some Cæcubian. Do you not plainly see, that the first of these two Lessons is much

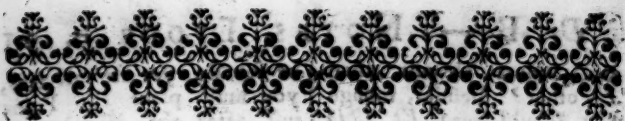
Dr. B—'s NOTES. EPODE 9. 21

much more elegant than the other? Besides, though you should read *Et Chia-
vina*, according to a Ma-
jority of the Copies, in
which that *Lesson* may

be found; yet for all this,
you must place the Point
just after the Word *Scy-
phos*; and thus we find it
Pointed in the old *Venetian*
Edition.

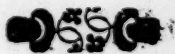


EPODE.



EPODE X.

- (a) **M**Ala soluta navis exit alite:
Ferens olentem Mævium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat.
Insurgat Aquilo, quantus altis montibus
(b) Frangit trementas ilices.
Nec sidus atra nocte amicum appareat,
Qua trigis Orion cadit:
Quiescit nec feratur aquare
Quam Graja victorum manus;
Cum Pallas ipso vertit iram ab Illo
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces & aversum ad Jovem;
(c) Ionius udo cum remugiens sinus
Noto carinam ruperit.
Optima quod si praeda curvo litore
(d) Projecta mergos juveris;
Libidinosus immolabitur caper,
Et agna tempestatibus.



E P O D E X.

WHEN filthy *Mævius* hoists his Sail,
 May all the luckless Pow'rs prevail;
 May all the Winds awake from Sleep,
 Muster that Day upon the Deep,
 And all at once attack his Ship.

Let all the *Eastern* Tempests reign,
 And the rough *South* invert the Main;
 Crack every Cable, break each Oar,
 And the loud *North* as fiercely roar,
 As when the Mountains feel his Pow'r.

Let no kind Lights, nor Moon appear,
 But black *Orion's* stormy Star;
 Let all the Billows rage and foam,
 Bespread with Horror and with Gloom,
 As when the *Greeks* were sailing Home.

When *Pallas*, cloy'd with *Trojan* Blood,
 Her own Victorious *Greeks* pursu'd;
 On *Ajax* who her Shrine prophan'd.
 On *Ajax* and his impious Band,
 Rain'd Terror with a vengeful Hand.

Let just such Winds and Waves pursue
 That Coxcomb *Mævius*, and his Crew;
 Whilst all his Ship-Mates toil and sweat,
 Let him look pale, his Heart-strings bear,
 And Female Shrieks the Gods intreat.

But neither Cries nor Pray'rs shall move
 The Tempests, or relentless *Fove*:
 The Winds shall bear his Bark away,
 Along the rough *Ionian* Bay,
 To Rocks and Shelves expos'd a Prey.

Then, when the Sea-Birds on the Shore
 His naked stinking Trunk devour,
 Soon as the Winds grow mild and tame,
 From me they may an Off'ring claim,
 A lustful Goat, or tender Lamb.

(a) MALA

(a) *MALA soluta navis*
exit alite.] Here we
 find the Masculine Gender in
Marius Victorinus, p. 1252.

Malo soluta navis exit
alite.

But besides that all the Copies, and the two old Scholiasts agree together to read the Feminine Gender, thus also we find it quoted by *Servius* upon the 8th Eclogue of *Virgil*, and by *Diomed.* p. 482. as also by *Lactantius* upon *Statius Theb.* l. 3. This Feminine Gender must therefore be retained, because it has so many good Vouchers and Authorities to back it: But yet the acute Grammarian seems to be quite besides himself, for the Augury would have been never the worse, though *ales* had been the Masculine. See this very Gender in Epode 16. for thus we plainly read it, from my Queen's-College Copy. See also *Catullus*, Epigram. 62.

(b) *Frangit trementes ilices.*] *Plotius* the old Grammarian cites this Place in the following manner, p. 1647.

Insurgat aquilo, quantus
altis montibus
Fregit trementes ilices.

It is certain, that the *Preterperfect* Tenses sound much sweeter than the Present every where among the Poets. See *Carm.* 4. 4. *Virgil*. But

now as for me, I like neither of the Tenses, because in the very next Verse, he says,

Frastosque remos differat.

Had I been in *Horace's* Stead, I should rather have used *vertit*, *sternit*, or some such Word, than have been guilty of such a Piece of Tautology, as to repeat the same Expression over and over again so near together.

(c) *Ionius udo.*] This Passage stands thus in the *Loscherian*, and several other Editions,

Ionius udo cum remugiens
sinus

Noto carinam ruperit.

There seems to be no great Difficulty in this Expression; *Ionius sinus* is a very good Phrase. See *Propertius* 4. 6. *Servius* upon *Aeneid* 3. 211. tells us, that the Ionian Bay is very large, and extends from Ionia to Sicily. *Udo* *Noto* is also a good Expression. See *Statius Silv.* l. 6. See also what I say at large upon this Subject at *Carm.* 4. 5. v. 9. But now the Venetian Edition says, and to this *Cruquius* agrees, because he found it so in his *Blandinian* Copies,

Ionius udo cum remugiens
sinus

Notus carinam ruperit.

But

But a more cold insipid Expression did I never see in all my Life-time; for what can be the Meaning of *Ionius notus*? Who ever apply'd this Epithet to *Notus*? Besides if there were the greatest Reason in the World to call the *Notus*, *Ionius*, at other times, yet it would be ridiculous now; for *Martius* was at that very time sailing on the *Ionian Sea*: Thus the *Boreas* is called *Threicius*, but not by Persons Resident in *Thrace*; and the *Notus* is styled *Libycus*, but not by the *Africans*; this is more properly said by those who lived between *Libya* and the Countries to the Southward. But then after all, what can be the Sense of *Udo sinu*? Say they, he means the hollow of the Sails. What? Had our Author here mention'd the least Syllable about Sails, whence we might take the hint, and suppose some such Word here to be understood? *Claudian*, as I shall by and by quote, does indeed say,

*Ionium tegitur velis, ventique laborant
Tot curvare sinus.*

But all this is trifling; the other *Lectio* is much more tolerable,

*Ionius udo cum remugiens
sinus
Noto carinam ruperit.*

This *Torrentius* found in four of his Books, and agreed to; and in this he has been since followed by *Janus Rutgersius*, and the most erudite *Baxter*. Here then we must construe it thus, *When the Ionian Sea, whose moist Bay makes such a Roaring, shall join Forces with the South-Wind, and tear his Sails. Ionius*, say they, stands by itself here, and signifies the *Ionian Sea*; thus the *Greeks* say *ὁ ἰωνίος*. Now what they say of the *Greeks* is very true; for both in Verse and Prose they do use the Masculine Adjective upon this Occasion, leaving *ἰώνιος* to be understood. But now the *Latins* are more inclined to use the Neuter Gender, because *Mare* is understood. See *Ovid* speaking of *Ceres*, *Fastor.* 4. 565. *Lucan* 6. 27. *Claudian* 14. *Conf. Honorii* v. 109. *Id.* 1. *Stilich.* v. 174. As to that Quotation which they produce out of *Juvenal*, *Sat.* 6. 92.

Tyrrhenos igitur fluctus, lateque sonantem Ionium.

Either it is incorrect, and ought to be mended thus, *Lateque sonorum*; or else it borrows the Substantive *fluctum* from the preceding Verse, or is a Phrase so little in use, and so great a Rarity, that we must not be too rash in fixing it upon *Horace*. Besides, there is another very great Inconvenience, and most intolerable

intolerable Flaw in this *Verse* ; for in this Expression *Remugiens sinu noto*, the two *Ablative Cases* coming so near one another do quite turn one's Stomach ; for that *Noto* ought to be understood here in the *Ablative Case*, is very plain from what we have remarked at *Carm.* 3. 10. v. 7. The other *Lection* ought therefore by all means to be retained, and it is so good a one, that *Momus* himself cannot find fault with it. This is the only *Lection* that all my Books with one Consent will stand to ; only in the *Peter-House Copy*, some foolish *Emendator*, I know not who, has interlin'd a *Lection*, which not one of the *Muses* will thank him for ;

*Ionio udus cum remugiens
sinu
Notus carinam ruperit.*

(d) *Porrecta mergos juve-
ris.*] We already know by Experience, that whenever this same Word *Porrecta* comes in the way of our rascally *Librarians*, they are sure to blunder at it. See what we say to this, *Carm.* 3. 10. v. 3. Here you see they are harping upon the same String, and as much out as they were before ; for though they should all reclaim full Mouth against you, yet still I would have you read, and upon my Head light the Blame,

*Opima quod si prada curvo
litore
Projecta mergos juveris.*

For, in the Name of Wonder, what can *porrecta* here signify ? The Modern Interpreters say nothing to this ; but then here comes an old Fellow, who undertakes to make it out very cleverly ; *porrecta*, says he, is the same with *extenta*, extended. See *Virgil*

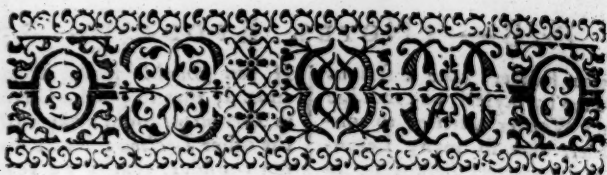
*Quaque jacent medium Rho-
dope porrecta sub axem.*

What a self-conceited Dotard is this ! Prithce tell me, old Fellow ! why the Sea-Gulls should be so very much concerned, whether the Carcass of *Mævius* lay extended, or quite double, like a Man ty'd Neck and Heels ? I suppose let it lie how it would, they might very easily make their way into his Guts, and sup very comfortably on them. But as I have already observ'd, without all manner of scruple, *Horace* wrote *projecta litore* *prada* with his own Hand ; that is, a Carcass exposed, not bury'd. See *Epone* 6. *Statius Theb.* 12. 749. *Lucretius* 3. 890. *Id.* 5. 223. *Ovid Epist. Phyllidis.* *Propertius* 1. 22. *Statius Theb.* 12. 328. *Lucan* 6. 635. *Id.* 7. 565. *Cicero Tuscul.* 1. 23. *Id. de Divinat.* 1. 27. *Ibid.* 2. 69. *Quintilian Declamat* 6. *Seneca Epist.* 92. Do thou then, O cour-

ious Reader! take a serious Turn by thyself, and indulge thy Wonder a little; to consider, that so many Learned Interpreters should be so strangely out in a Matter so plain and notorious. But besides, all my Books, not one excepted, do agree to write *Juverit*; and thus *Torrentius*, and the other Critics found it in their Books; and so also say the old Editions. *Lambin* is the only Witness on the other Side, and if you have Faith enough to believe him, he says he found *Juveris* in eight of his Copies. But be that as it will; this is a true *Lectio*, and agrees with a Copy belonging to *Barthius*, the Adversar. 37. 15. This also is confirmed by the Annotator upon *Cruquius*; *juveris*, says he, that is *paveris*,

If you should feed. I am amaz'd, that so good a Critic as *Torrentius* could away with the other *Lectio*; for he did not consider, that if we read *juverit*, then it would be very uncertain, how we explain'd this Place, whether *Horace* meant, that *Mavius* was to be devoured by Sea-Gulls, or some one of his Fellow-Sailors, or all his Ship's-Crew. This ambiguous Construction must therefore be removed; and what could we look for from our blundering Librarians, but that they should be, as they always are, in the wrong, and so foist in *juverit* here, which agreed very well with the Law and Custom of speaking good *Latin*, according to their shallow Capacities, and ridiculous Notions of the *syn-taxi*?





EPODE XI. *Ad PETTIUM.*

(a) **P**ETTI, nihil me, sicut antea, juvat
Scribere versiculos, (b) amore percussum
gravi ;

Amore, qui me, præter omnes, expetit

(c) *Mollibus in pueris aut in puellis urere.*

Hic tertius December, ex quo destiti

Inachia furere, silvis honorem decutit.

(d) *Heu me, per urbem (nam pudet tanti mali)*

Fabula quanta fui ! (e) conviviorum ut pœnitet,

In quæis amantem & languor & silentium

Arguit, & latere petitus imo spiritus.

Contrane lucrum nil valere candidum

Pauperis ingenium, querebar, applorans tibi ;

Simul calentis inverecondus deus

Fervidiore mero arcana promorat loco.

Quod si meis inæstuet præcordiis

Libera bilis, ut hæc ingrata ventis dividat

Fomenta, vulnus nil malum levantia ;

Desinet imparibus certare summotus pudor.

Ubi hæc severus te palam laudaveram ;

Fusus abire domum, ferebar incerto pede

Ad non amicos, heu, mihi postes, & heu

Litmina dura ; quibus lumbos & infregi latus.

Nunc, gloriantis quamlibet mulierculam

(f) *Vincere mollitie, amor Lycisci me tenet :*

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EPODE XI. To PETTIUS.

Since Love possess'd my feeble Heart,
 I've quite forsook my *Lyrick* Art :
 No Breast like mine is rack'd with Pains,
 Where all the wanton Tyrant reigns ;
 New Beauties still my Soul inflame,
 Some lovely Boy, or gentle Dame.
 But three Years since, *Inachia's* Eyes
 Did my unguarded Heart surprize :
 With Shame my amorous Guilt I own,
 How was I rally'd by the Town ?
 Of all those Hours I now repent,
 In Feasting and in Revels spent ;
 When Silence, Languishments, and Sighs,
 Which from the heaving Bosom rise,
 Betray the Lover's secret Pain.
 How often did I then complain,
 That Truth and Vertue were despis'd,
 And only Wealthy Coxcombs priz'd ?
 Soon as the God, the generous Bowl,
 Unlock'd the Secrets of my Soul,
 How would I in my Rage protest !
 Resolve to ease my tortur'd Breast !
 Let Winds and Waves my Hopes confound,
 That sooth'd, but could not heal the Wound !
 No more I will ambitious prove,
 But on my Equals fix my Love ;
 Thus I could dare, and boast with you,
 Yet when we part, and bid adieu,
 My stubborn Feet unheeded stray,
 And wander the forbidden Way :
 There at her cruel Door complain,
 And turn my restless Sides with Pain.
 But now *Lyciscus*, lovely Boy,
 Soft as a Maid, is all my Joy ;

C 3

For

Unde expedire non amicorum queant

Libera consilia, nec contumelia graves;

Sed alius ardor, aut puella candida,

Aut teretis pueri longam renodantis comam.

Dr. B—'s NOTES. EPODE II.

(a) Petti.] That learned

Critick Lambin, a Fellow who has been a very good Friend to Horace upon other Occasions, is in this Epode guilty of a most intolerable and most flagitious Blunder: For before his Time the Verses ran in the following Order,

Petti, nihil me, sicut antea,
juvat
Scribere versiculos, amore per-
culsum gravi.

And just so did the Lines in the 13th Epode;

Horrida tempestas calum con-
traxit, & imbres
Nivesque deducunt Fovem,
nunc mare nunc Siliua.

But now comes Lambin the very first Man; and, as he himself tells us, being partly moved by the Authority of Buchanan, and partly drawn aside, to follow some old Copies, he falls foul upon every other Verse, and very fairly cuts them in Two, thus;

Scribere versiculos,
Amore perculsum gravi:

And thus, Epode the 13th,

Nivesque deducunt Fovem,
Nunc mare, nunc Siliua.

From him therefore this ill Custom took its Rise, and corrupted all the following Editions. How could the poor Apulian Muses forbear crying at so pitiful and lamentable a Sight? As to the Matter in Question, I shall discuss that by and by: In the mean time, when honest Lambin would bite us with a Story about his old Copies, he is strangely out. I thoroughly sneak him, and he must stay till to-morrow before I believe him. For how comes he to say some Books; certain Books? Why does he talk so loosely, and at random? He stammers and falters, and talks like a Fellow who is going to tell a Lye. Why does he not reckon every Book by its Name, as he used to do the Firmian, or Vaticin Copy? I am sure, in my Books every other Verse is whole, and not maimed or cut in sunder, as he pretends they should be; and thus all the

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The EPODES of HORACE. 31

For whom such Torments I endure,
Nor Jest, nor grave Advice can cure ;
No Remedy the Pain remove,
But such another Fitt of Love ;
A gentle Nymph, or Youth as fair,
Who rolls in Curls his flowing Hair.

the Criticks, except *Lambin*, found it in their Copies. Thus say the *Loſcherian* and old *Venetian* Editions. Thus we find it quoted by the old *Grammarians*, and attested by the *Scholiasts*. The *Rubrick* belonging to the *Leyden* and *Grævian* Copies, say thus ; 1. *Ternarius Iambus*. 2. *Quadratus compositus a dactylo in Iambum*. *Acron* speaks to the same Purpose: *The first Verse is a Ternarian Iambick ; the second a Dactylick and Iambick Penthemimer*: Others say the first is a *Ternarian Iambick*, and the second of a *Quadrate Measure*, consisting of a *Dactyl* and an *Iambick*. The *Queen's-College* *Rubrick* upon *Epode 13*, says ; 1. *Sernarius Epicus*. 2. *Quadratus a Iambo in Dactylon*: But the very same *Rubrick* upon the *Epode* now before us, speaks differently thus ; *Metrum primo versu Iambicus Ternarius. Secundus e longa Iambicus scanditur ita*,

Scribere | versicu | los | amo |
re per | culsum | gravi |

Where instead of *E longa Iambicus*, which is Nonsense,

we must read *Elegiambicus* ; which Word *Cruquius* found in his Copies, and it signifies compounded of an *Elegiack Verse* and an *Iambick*. We read of the *Elegiambus*, and vice versa, the *Iambelegus* in *Marius Victorinus*, p. 2592. *Ἰαμβελεγος* may be seen in *Hephestion*, p. 51. But now what *Quadratus* means, as we find it in *Acron* and the other *Rubricks*, is, I suppose, not understood by everybody. I affirm it to be a Corruption of a Greek Word, spoiled in Transcribing by the *Latin Librarians*, which Word is this, ΑΕΤΝΑΡΤΗΤΟΣ: For *Cruquius* found Συναρτητως in his *Blandinian* Copies, but knew not what to make of it: But both here, and in the other place, we ought to write *Ἀσυναρτητος*; and what this means I shall now unfold to you, and at the same time let you into the Secret of this whole *Epode*. In the Infancy of Poetry all Verses kept strictly to their own simple Measure, as the *Heroick* to the *Dactyl*, and the *Trochæick* and *Iambick* to their proper Feet ; unless where the *Spondee*, which was common
to

to all of them, interpos'd, in order, as our Author observes, to make the *Verse* fall with a more grave and solemn Cadence upon the Ear. After this, when the Poets began to fly out, and give their Minds to Variety, they took certain *Cola*, or Parts of the *Heroick Verse*, and tack'd them to other *Cola*, or Parts of the *Trochaick* and *Iambick*, and so *vice versa*; and out of these, so tack'd together, they formed complete *Verses*, which gave Rise to a vast Number of Numbers, and great Variety in Metre. These Numbers the *Greeks*, who were the Inventors, called *Ἀσυναρτήτως*, or *Inconnexi*; because one *Colon* of one Sort can never be connected or incorporated with a *Colon* of another Sort, tho' both of them may serve to make the Conclusion of a *Verse*. These *Asynarticks* were so numerous, that *Hephestion* the *Scholiast*, p. 52. and *Marius Victorinus*, p. 2552. reckon 64 several Sorts of them. Of this Measure *Archilocus* was the Author and Inventor. So says *Hephestion*, p. 48. where he gives us distinct Instances of the several Kinds; but I shall content myself to mention only those which *Horace* has been pleased to imitate. One Sort, he tells us, consists of a *Dactylic Tetrapode* and an *Ithyphallick*; that is, the first *Colon* is an *Heroick Tetrametre*; and the last, three *Trochaicks*. Of this Sort we find

in *Archilochus*; and this *Horace* has thought fit to follow only once, at *Carm.* 1. 4.

*Solvitur acris hyems grata
vice | veris & Favoni.*

Here *Cruquius* once more produces *συναρτήτως* for *ἀσυναρτήτως*, and like a Blockhead, after giving us this Blunder out of his *Blandinian Copies*, makes the two *cola* into two *Verses* thus,

*Solvitur acris hyems grata
vice veris & Favoni;*

Which is the very same Mistake that we here charge upon *Lambin* in these *Epodes*; whereas it is the very Essence and Definition of an *Asynartick*, that it joins two *Cola* in one *Verse*. See p. 48. The second Sort of *Asynarticks*, invented by *Archilochus*, consists of a *Dactylic Penthemimer*, and an *Iambick Dimeter Acatalectic*; that is, the first *Colon* is Part of an *Elegiac*, and the second, part of an *Iambick*. *Horace* conforms to this Sort of Meter but once, and that is here in this *Epode*;

*Scribere versiculos | amara
perculsum gravi.*

A third Sort of *Asynarticks*, of which *Hephestion* gives us no Instance from *Archilochus*, is that in the 13th *Epode*, where the former Order is inverted; the *Iambick Colon*

runs

Dr. B——'s NOTES. EPODE II. 33

runs first, and the *Elegiack* follows; thus,

*Nivesque deducunt Fovem
nunc mare nunc silva.*

*Occasionem de die | dumque
virent genua.*

You can never know at this time of day whether *Horace* were the Author of this Sort of Measure, or whether he took it from *Archilochus*; for we are not so happy as to have the Works of *Archilochus* delivered down to us. If you believe *Attilius Fortunatianus*, *Horace* did really invent it; for at p. 2684. he says thus; *All Numbers are varied, either by Permutation, as,*

*Occasionem de die | dumque
virent genua.*

For when *Archilochus* had joined Part of an Heroick with Part of an Iambick, so as that the Heroick ran foremost, thus,

*Scribere versiculos | amore
perculsum gravi.*

Horace inverted this Measure, and placed the Iambick first, and left the Heroick to follow as thus,

*Occasionem de die | dumque
virent genua.*

He speaks to much the same Purpose at Page 2699. But now I suppose we had much rather give Credit to *Horace*,

when he himself tells us plainly, that he was afraid to alter any of the received Measures. See *Epist.* 2. 19.

----- *Numeros animosque
secutus*

Archilochi.

----- *Timui mutare modos.*

Besides, *Diomed* calls this very Verse an *Archilochick* Measure. See p. 515. And so does the *Blandinian Scholiast* in *Cruquius*, where he speaks of the different Measures, at the latter End of the Book. Be this as it will, I suppose, by this time, you are fully satisfied by the Evidence which I have produced, that both in this and the 13th *Epode*, every other Verse is an *Asynartetic* consisting of two *Cola*, and that these two *Cola* ought to conclude and make up one single Verse, and not be torn and divided into Two, as *Lambin* would have it. All the *Gramarians* join with me, and sing the very same Tune. See *Diomed*, p. 511. and 528. *Marius Victorinus*, p. 259. 2619. 2622. And *Attilius Fortunatianus*, p. 2706. Thus the Author of that Poem upon *Pasiphae*, extant in *Pithaeus*, and the *Blandinian Scholiast*, where he treats of the various Sorts of Metre, which elegantly comprehends all the *Horatian* Numbers, has given us Instances of both these *Asynartetics* in two different Verses,

Cecro-

36 Dr. B—'s NOTES. EPODE II.

*Mollibus aut pueris, aut
in puellis.*

Our sawey Librarians made this Alteration, because they thought there was some Want of a *Preposition* in the former Clause; but I have already made it appear at *Carm. 3. 25.* that the *Preposition* does best to keep out of the way.

(d) *Heu me! per urbem.*] *Theodore Marcilius* corrected this Place, and wrote *heu mi*, or *heu mihi*: And he did it, I suppose, because there is much such another *Phrase* in *Plautus* some-where in his Works. However I will not suffer any Alteration to be made here. See this Expression in *Terence*, And 4. 1. *Seneca* in *Troad. 681.* *Id.* in *Herc. Æte. v. 1761.* *Id.* in *Octav. v. 32.* And yet the *Greeks* use the *Dative Case*, and say *δύοι*.

(e) *Conviviorum & pœnitet.*] This Particle *Et* is wanting in the *Magdalen-College Copy*, but in some

of the Books belonging to *Lambin*, it takes its Station just before *Conviviorum*. *Plinius* the old *Grammarians*, p. 2662, reads this Passage thus, *conviviorum pœnitet*. But now we revive this Sentence, low as it is, and in a languishing Condition, and set it once more upon its Legs, by altering only one *Letter*, thus,

Conviviorum ut pœnitet.

'Tis impossible for you to believe that *Horace* wrote otherwise with his own Hand, tho' a hundred Librarians should swear it.

(f) *Vincere mollitiâ amor.*] So say all the Editions but my *Zulichemian*, and, as it should seem, my *Gravian* at first hand, say *Mollitiæ*; this Lesson we admit, to avoid that monstrous bawling Repetition of *A A.* Thus at *Serm. 2. 2.* he says *Mollitiem*, and not *Mollitiâ*.



The End of the Two and Twentieth Part.

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Fleets

THE
E P O D E S
O F
H O R A C E

In *Latin* and *English* ;

With a Translation of
Dr. BENTLEY's NOTES.

To which are added .

NOTES upon NOTES ; Done in the
Bentleian Style and Manner.

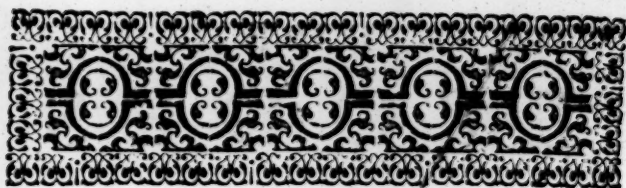
—— *Nihil allabores*
Sedulus curo. —— Hor.

P A R T XXIII.

To be Continued.

L O N D O N :

Printed for *Bernard Lintott* at the *Cross-Keys*, between the two *Temple-Gates* in *Fleetstreet*. 1713. (Price 6 d.)



Q. Horatii Flacci
E P O D O N
L I B E R.

EPODE XII.



QUID tibi vis, mulier nigris dignis-
 sima barris?

Munera quid mihi, quidve tabellas
 Mittis, nec firmo juveni, neque nar-
 ris obesa?

Namque sagacius unus odoror,
 Polypus, an gravis hirsutis cubet hircus in alis,
 Quam canis acer, ubi lateat sus.

Qui sudor vietis, & quam malus undique membris
 Crescit odor! cum pene soluto

Indomitam properat rabiem sedare; neque illi
 Jam manet humida creta, colorque

Stercore fucatus crocodili; jamque subando
 Tenta cubilia testaque rumpit.

Vel mea cum savis agitât fastidia verbis:

INACHIA langues minus ac me:

Inachiam

Q. Horatii Epodon.

3

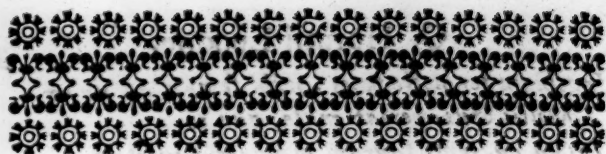
*Inachiam ter nocte potes ; mihi semper ad unum
 Mollis opus. pereat male, qua te
 Lesbia querenti taurum monstravit inertem :
 Cum mihi Cous adesset Amyntas ;
 Cujus in indomito constantior inguine nervus,
 Quam nova collibus arbor inheret.
 Muricibus Tyriis iterata vellera lana
 Cui properabantur ? tibi nempe :
 Ne foret aqualis inter conviva, magis quem
 Diligeret mulier sua, quam te.
 O ego non felix, quam tu fugis, ut pavet acris
 Agna lupos, capreaeque leones.*

E P O D E XII.

*	*	*	*	*	*	*	*	*
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A 2

EPODE



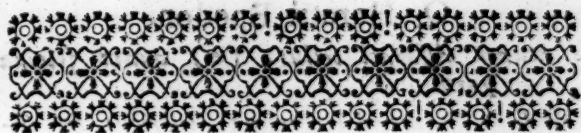
EPODE XIII. *Ad Amicos.*

Horrida tempestas cœlum contraxit, & imbres
Nivesque deducunt Jovem : nunc mare,
nunc silvæ

*Threicio Aquilone sonant. (a) rapiamus, amici,
Occasionem de die : dumque virent genua,
Et decet, obductâ solvatur fronte senectus.*

*Tu vina Torquato move consule pressa meo.
Cetera mitte loqui : Deus hæc fortasse benignâ
Reducet in sedem vice. (b) Nunc & Achamenio
Perfundi nardo juvat, & fide Cylleneâ*

*(c) Levare duris pectora sollicitudinibus :
Nobilis ut grandi cecinit Centaurus alumno :
(d) Inviſte, mortalis Deâ nate puer Thetide,*



E P O D E XIII.

NOW, whilst the Heav'ns in Clouds are hid,
And fleecy Snows infest the Ground ;
Whilst Storms grow loud on every Side,
And Billows roar and Woods resound ;

Let us improve the gloomy Hour,
Now, whilst our Cheeks are green and gay ;
Whilst Youth preserves its blooming Flow'r,
Let us with Wine drive Care away.

Bring forth the Cask, that bears a Date
With great *Torquatus* Years and mine :
For better Times and Stars we wait,
Why should we fear, or why repine ?

With rich Perfumes our Temples crown,
And let the amorous Lyre be strung :
For thus to *Thetis'* warlike Son
Chiron, his jovial Tutor, sung :

Consider, my victorious Boy !
Though of a Goddess you were born,
You're destin'd to be slain near *Troy*,
And never shall to *Greece* return.

*Te manet Assaraci tellus, (e) quam frigida
parvi*

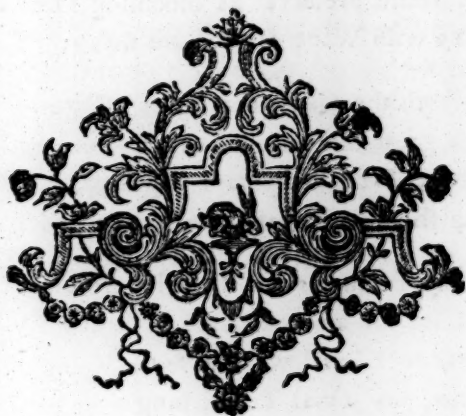
*Findunt Scamandri flumina, lubricus & Si-
mois :*

Unde tibi reditum (f) certo subtemine Parca

Rupere ; nec mater domum carula te revehet.

Illic omne malum vino cantuque levato

Deformis (g) agrimonie, ac dulcibus alloquiis.



The EPODES of HORACE. 7

When on *Scamander's* Banks you lie,
Drink and be merry, sport and play ;
Live like a Man who soon must die,
And cast intruding Care away.



(a) *R* *Apianus, amici.*] I have already spoken concerning this Measure at Epode 11. Here it is plain we must read *amice*, and not *amici*, notwithstanding all the Books are refractory, and declare against it; for Horace does not here speak to several Friends but only to one, who was in Distress, and under some Affliction, as appears by these Words;

Tu vina Torquato move.
Cetera mitte loqui,
Deus hac fortasse, &c.

(b) *Nunc & Achæmenia.*] Aldus Minutius was, I believe, the first, who published *Achæmenia*; from whom all the other Editors took it. See here what a Company of negligent *ositating* Rogues these Interpreters are; for not one of them takes any Notice of a various *Lectio* here. But besides that the old Editions long before the Time of Aldus, and also Acron the Scholiast read it otherwise; all my Copies do plainly write *Achæmenio* without the least Blot. I would not have you doubt in the least, but that they found it so in some of theirs; but they are such Puppies as not to take Notice of it. *Achæmenio nardo* the Neuter Gender, is very right. See Horace, Epode 5. Tibullus 2. 2. Celsus l. 5. c. 11. So say several other Authors;

but now our Author had a very good Reason for using the Neuter Gender in this Place rather than the Feminine, on purpose to avoid an Invenust Homoteleton or Identical Sound at the latter End of the Verse, *Achæmenia, Cyllenea*: This must needs grate and offend your Ears, unless they are as senseless and dull as Asses Ears.

(c) *Levare diris pectora.*] Our dreaming Librarians have more than once mistaken *dirus* for *durus*. See *dira necessitas* at Carm. 3. 24. and now here they would fain put *diras sollicitudines* upon us instead of *duras*, which is plainly to be seen in my Galean Copy, and the Edition of Locher. See Virgil Æneid. 4. 488. Nemesianus Eclog. 1. 59. Horace Carm. 2. 13. Id. Carm. 1. 18.

(d) *Inviſte mortalis.*] Here the Interpreters make me laugh heartily, though I own at other times they are very pretty Fellows, when in construing this Place, they join *Inviſte mortalis* together; and to this, I suppose, they found some Parallel Places in *Plautus*, as *Mortalem malum, catum, & lepidum*; A sorry, a cunning, or a merry Fellow. But such an Expression here in this Place must be the most putid and silly that can be imagined. Do you divide

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vide and point the Words thus,

*Invicte, mortalis dea nate
puer Thetide.*

That is, *Who are born mortal, though an immortal Goddess was your Mother.* Horace study'd for this *Antithesis*, and used it on purpose, and it is a very beautiful one. See the same in *Lucretius* 3. 883. *Sophocles* ad *Dicaearchum*. *Invicte* is big enough to stand by itself; see *Virgil Aeneid* 6. 365. *Ibid* 8. 293. *Claudian* de Nupt. *Honorii* v. 336.

(e) *Quem frigida parvi.*] All the Copies now extant, say *parvi*; but the *Scholias*t in *Cruquius* suggests a different Reading; *parvi*, says he, that is, *small*; but if you read *pravi*, then it signifies crooked, winding. His *pravi* is the foolishlest *Lesson* that ever I met with; however, this set *Nick Hein*sius a guessing, and by a Conjecture of his own, that pretty Fellow whips in *flavi*. *Scamander* is indeed called *Flavus*, Yellow, as well as *Tiber*; but *frigida flavi* beginning both with a Letter, makes this Line rough, and end harshly. We, if we had a Mind to alter any Thing here, would rather clap in *proni*, which comes much nearer to the vulgar *Lesson*: *Pronus rivos, pronus amnis*, are common

Phrases; but we must not alter any Thing.

(f) *Certo subtemine Parca.*] The Web of the *Destinies* was a *sure one*, this we confess. See *Author Consolat.* ad *Livian* v. 240. But still we ought to enquire whether this general *Epithet* does exactly and partly agree to this Place: You may examine every Word, and then you will find, that here is something very unsound and unluckily said; for *rupere reditum subtemine*, seems to be a very harsh Expression, unless you help *subtemine* forward by some *Epithet* that bears a nearer Affinity with *rupere*; whereas *certus* can never agree with *abruptio*, *sure* yet *frail* and *frangible*. This Reason, I suppose, prevailed upon a very Learned Fellow one *Achilles Statius*, in his Notes upon *Tibullus*, Lib. 3. Eleg. 3. to write *secto* instead of *certo*. *Rupere secto subtemine*. This *Epithet* does indeed patch up a very great Gap in this Sentence; but then it labours under this very great Inconvenience, that by this we must suppose *Achilles* dy'd even before he went to *Troy*; for if his Thread was cut at that time when *Chiron* spoke, it necessarily follows, that he made this Speech to *Achilles* among the Shades; for as soon as ever the fatal Thread is cut, thither we must all go. See then, if

TO Dr. B—'s NOTES. EPODE 13.

if you cannot find out some other Word which comes closer to the *vulgar Reading*, and has no such Inconvenience attending it; and whether you may not mend the Place by writing *curto*? This Word has been very ill used by the *Librarians*, instead of which they sometimes foist in *curvus*, and sometimes *certus*; for this see *Nick Heinſius* upon *Ovid*, *Fastor.* 2. 408 and 645. *The Destinies*, says he, will not let you return, but will shorten your Thread. See on the other hand *Nimium flamen*; too long a Thread, in *Juvenal*, *Sat.* 10. 252. But now if you do not like this better than t'other, then I would advise you to explain the *vulgar Lesson* so, as to join *certo subtemine* with *parca*, and not with *rupere*, thus, *Parca certo subtemine*, that is, *who are wont to spin a sure Web*; this makes a complete Phrase, and is spoken by way of *Defection*, as *Macrobius* expresses himself, *Saturnal.* 6. 8. See *Virgil Æneid.* 3. 618. *Id.* 6. 187. *Id.* 171. and several other Authors to the same Purpose.

(g) *Egrimonia dulcibus alloquiis.*] So say my Manuscripts, and those of the other Critics; I never found the Conjunction *Et* inserted in any one of them, except by way of *Interlineation* in the *Battelian*,

Royal Society, *Gravian* and *Queen's-College* Copies; only the *Magdalen-College* Copy corrupts the Text, and writes *dulcibusque*. If then we admit this Lesson, we must of necessity explain it thus, *Vino cantuque alloquiis*, that is, *Which are a Comfort and Consolation*; and thus the *Greeks* say παραμυθιον ἀνυξίας, *Alloquium infortunis*: But now, I suppose, it is not so much our Business to enquire what bold Expressions the *Greeks* use, as what will be most agreeable to *Latin Ears*; and they do not so much as pretend to show us *Egrimonia alloquium*, or any such Phrase among the *Latin Writers*: It is true, *Alloqui* signifies to *Comfort*, and *Alloquium* or *Allocutio* are the same with *Consolation*; but these are always apply'd to the *sick Person*, and not to the *Distemper*, as they would have it here; thus in their own Quotations from *Seneca*, and *Catullus*, and from *Statius Theb.* 6. 46. *Ibid.* 11. 196. you will not find any one comforting the *Grief* or the *Madness*, but those who were possess'd with these Distempers. So that this *Latin* here would be much more truly *Roman*, if we should throw in the Particle *Et* or *Ac*, thus,

Deformis Egrimonia, ac dulcibus alloquiis.

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Dr. B—'s NOTES. EPODE 13. 11

It was very easy for this same *Ac* to be suck'd up and devoured by the preceding *a* and *e*; and it is a common Trick with the *Librarians* to omit ever now and then a *Particle*, if it be not wanting in the *Scanning* of the *Verse*. Thus then we must construe it, *There I would have you allay all your Maladies with Musick, Drinking, and Conversation.* See *Carm.* 2. 13. But now we must consider with ourselves, what this Expression *Dulcibus alloquiis* means. And here first, it is a good Explanation enough to say, it means *Company* and *Conversation*; for we cannot suppose that *Achilles* would drink alone, and make an Invitation only for himself; for *Drinking* is always to be tempered with *Mirth* and *Jocose Confabulation*. See *Carm.* 1. 27. and so at *Serm.* 1. 5. He says, they were well entertained with the Jests that passed between *Sarmentus*

and *Cicervus*. Again, at *Serm.* 2. 6. they passed away the Time with pleasant Discourse over a Bottle; so that besides Wine and Musick, *Chiron* does very well here to call for merry Discourse, as a great Remedy against Care. See the same good Advice in *Valerius Flaccus* 1. 250. And something very like it in *Ansonius*, in *Protrep.* And again in *Valerius* 7. 373. Or secondly, by *Dulcibus alloquiis*, he means the kind Words and soft Whispers of a Mistress; which is a clean Way of describing Whoring: So that we have now three Medicines here against Sorrow, Women, Wine, and Musick; all which *Ovid* also reckons together. *Amor.* 3. 10. More than this, *Thetis* herself does advise her Son to allay his Sorrow with Feasting and Love; *Homer Iliad* Ω . v. 130. See the same in *Car.* 1. 9. *Statius Silv.* 2. 1. v. 230.



NOTES.

NOTES upon NOTES.

EPODE 13.

[*Legendum, amice.*] This is a strange Piece of *Ofcitation* in the Doctor. He tells us, we ought to read *Amice* here, because the Epode is addressed only to a single Friend; and yet our Commentator himself inscribes it thus, *Ad Amicos.*

Sed frigida flavi, ab ejusdem, litera concursum, scabre & dure exhibit.] Here we have a very strange Remark: *Frigida flavi* must not pass current, because they both begin with the same Letter; which, the Doctor imagines, sounds harshly: But *Maurusius* upon the first Elegy in *Tibullus*, argues very well; and proves it to be a great Beauty. Thus too it is esteem'd in *English*; and I suppose the Doctor will not say, that Languages alter the Nature of Sounds; as if that which grated in *Latin* would be pleasant and tunable in *English*. Mr. *Dryden* affected this Beauty; but no where touch'd it more happily, than in those two Lines,

Softly sweet in *Lydia's*
Measure,
Soon he sooth'd his Soul
to Pleasure.

The following Verse, which comes by Tradition, is part of the Description of a Merry Andrew; and perhaps imitates this Excellence in Mr. *Dryden*, to an Extravagance;

Lo! Like a Log the lazy
Lubber lay.

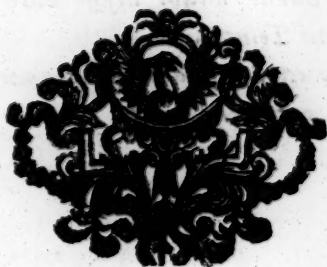
Atque ita Serm. r. f. Sarmeni, ait, & Cicerru facetiis exhilarati.] *Horace* tells us, *Serm. i. f.* that he and his Company were entertain'd with a merry Dialogue between *Sarmenus* and *Cicerrus*, upon the Road, as they supped in their Inn. This the Doctor very foolishly produces as an Instance to prove, how pleasant good Company and Conversation is over a Bottle; as if such Scoundrels as *Sarmenus* and *Cicerrus* really were, could be fit Company for *Plotius*, *Varius*, *Virgil*, and *Mecenas*, who

NOTES upon NOTES. EPODE 13. 13

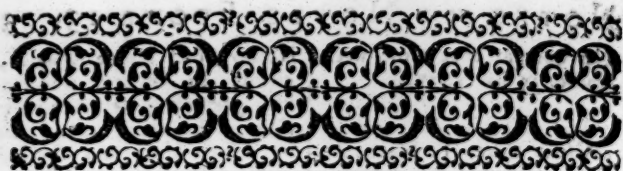
who were at that time with
Horace in his Travels.

*Ipsa Thetis hoc Achilli
consilium dedit.*] Here the
Doctor strains a Phrase,
and will have *Dulcibus al-
loquiis* to signify *Wenching*:
One of his Reasons is, be-
cause *Thetis* in *Homer* ad-
vises *Achilles* to divert him-
self this way: But I won-
der he should be so for-
ward, as to make *Horace*,
who knew very well that

Homer had some Faults,
choose to imitate one of
his greatest; for this is
charged so home upon him
by *Eustachius*, and several
of his Admirers, that *Madam
Dacier*, with all her Zeal
for his Reputation, cannot
acquit him. And if this
Advice were not proper to
be given by such a slippery
Goddeß as *Thetis*, much
less could it become a grave
Philosopher, and his own
Tutor, *Chiron*.



EPODE



EPODE XIV. *Ad MECÆNATEM.*

Mollis inertia cur tandem diffuderit imis
Oblivionem sensibus ;

Pocula Lethaos (a) ut si ducentia somnos
Arente fauce traxerim,

Candide Mecenas, occidis saepe rogando.

Deus, Deus nam me vetat,

Inceptos, olim promissum carmen, lambos
Ad umbilicum adducere.

Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum ;

Qui persæpe cavâ testudine flevit amorem
Non elaboratum ad pedem.

Breviis

EPODE XIV. To M^ECÆN^AS.

'TIS Death to hear you teaze me so,
Give o'er, and let me rest :
I neither dull nor senseless grow,
But Love has all my Soul possess'd.

For him I quit my promis'd Strains,
And must forsake the Muse ;
The God through all my Senses reigns,
Instilling soft *Lethæan* Juice.

Love softens and unbends my Mind,
Disarms my keenest Spite ;
My *Epcdes* can no Passage find,
Ev'n though *Mecenas* bids me write.

Thus when *Anacreon* lov'd the Boy,
Bathyllus fair and young ;
Love was the Theme that ne'er could cloy,
He durst attempt no other Song.

Me you can never chide nor blame,
Too well the Cause you know ;
And feel as rich, as bright a Flame,
As laid the *Trojan* Ramparts low.

Be

Ueris ipse miser : quod si non pulchrior ignis
 Accendit obfessam Ilion,
 Gaude sorte tuâ, me libertina, neque uno
 Contenta, Phryne macerat.

Dr. B——'s NOTES. EPODE 14.

(a) **UT** si ducentia somnos.]
Ut si is to be found
 in the old Editions, the Queen's
 College at first hand, and the
 Peter-house and Bodleian;
 but Locher, and the Magda-
 len-College, and Battellian
 Copies, say,

*Pocula Lethæos veluti du-
 centia somnos.*

The Græcian is corrupt, and
 writes *Lethæos uti ducentia*,
 and the Galean *ut si*; but
 we retain the Vulgar, *Et si*.
 See *Serm.* 1. 1. *Ibid.* Verse
 19. *Serm.* 2. 8. v. 58. The
 seventh Verse,

*Inceptos olim promissum car-
 men Iambos,*

must be understood of this
 very Book which is inscribed
the Epodes; and this I won-

der the Interpreters never
 thought of before. Thus in
Epist. 1. 19, &c. also at
Epist. 2. 2. v. 59. he men-
 tions his *Iambicks*; in both
 which Places he means this
 very Book of the *Epodes*, of
 which Sort of Poetry, he says,
 he was the first Latin Au-
 thor; whereas the simple
Iambick had been often used
 in Italy before his Time, by
 the Tragedians and others.
 As to a Scruple raised by
 Porphyrio, whether we ought
 to construe *olim* with *inceptos*,
 or with *promissum*, I solve this
 by declaring for the latter.
 See *Pæet. Art.* v. 45.

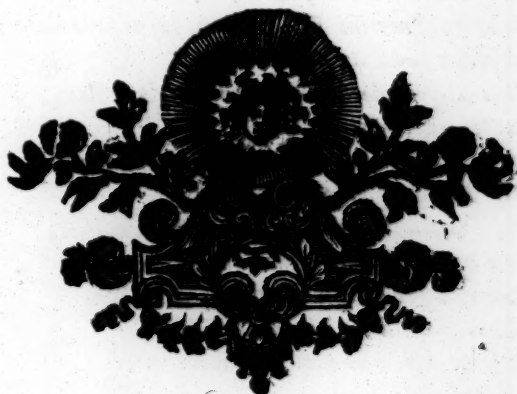
----- *Promissi carminis autem.*

His Meaning is, that the
 Town was in great Expecta-
 tion of his *Epodes*, which he
 had promised to publish.



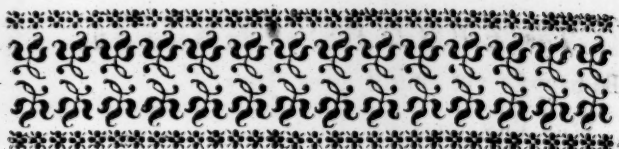
The EPODES of HORACE. 17

Be happy ; yet amidst your Joys,
With Pity view my Pains ;
The wanton *Phryne* is my Choice,
A Slave, and yet I wear her Chains.



B

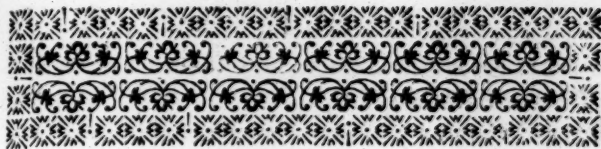
EPODE



EPODE XV. *Ad NEÆRAM.*

NOX erat, & cœlo fulgebat luna sereno.
Inter minora sidera ;
 Cum tu magnorum (a) numen laesura deorum.
In verba jurabas mea,
 Arctius atque edera procera astringitur illex,
Lentis adharens brachiis :
 Dum pecori lupo & nautis infestus Oriens
 (b) Turbarit hibernum mare,
 Intonsosque agitarit Apollinis aura capillos,
Fore hunc amorem mutuum :
 O dolitura meâ multum virtute, Neæra.
Nam si quid in Flacco viri est,
 Non feret assiduas potiori te dare noctes ;
Et quaret iratus parem.
 (c) Nec semel offensi cedit constantia forma,
Si certus intravit dolor.
 At tu, quicumque es felicior, atque meo nunc
 Superbus incedis malo ;

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EPODE XV. To NEREA.

T WAS now the silent Hour of Night ;
The Moon, and every lesser Light
Saw, to my Arms how close you clung,
And heard your false protesting Tongue.
With strict Embraces round my Waste
You hung, as twining Ivy, fast ;
Then did the awful Pow'rs invoke,
And still repeated what I spoke :
Yet all those solemn Vows you broke.
You swore, You would be kind, as long
As Hair on *Phæbus*' Shoulders hung ;
As long as Wolves the Lamb should read,
And fierce *Orion* Storms portend.
Alas ! what Plagues remain for You,
Since You are false, and I am true ?
But do not think, that I can see,
With Patience, your Inconstancy ;
Behold you prostitute your Charms,
And spend whole Nights in other Arms.
If once you wrong my generous Love,
No Sighs nor Tears my Soul shall move ;
Your Charms your Arts shall prove in vain,
Some kinder Nymph shall ease my Pain,
Whilst I reject you with Disdain.
My Rival, the dear happy He,
Who now insults my Misery,

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Sis pecore & multâ dives tellure licebit,
 Tibique Pactolus fluat,
 Nec te Pythagoræ fallant arcana renati,
 Formæque vincas Nireæ;
 Eheu, translatos aliò marebis amores:
 Ast ego vicissim visero.

Dr. B—'s NOTES. EPODE 15.

(a) *N* *U*men *l*esura *d*eorum.]

The most learned Nick. Heinsius says, Perhaps we ought to read *l*esura; but there is no manner of Occasion for this. *Ludere*, *fallere*, *ladere deos*, are indeed *Phrases* that often occur among the Poets: But *ladere*, in this Place, is both a stronger, more vehement, and a Word more agreeable to the Sense of the Author, who here tries to terrify *Neara* with the Vengeance due to her Perjuries.

(b) *Turbaret hibernum mare.*] Do but take a View of the whole Passage;

*Cum tu magnorum numen la-
 sura deorum*

*In verba jurabas mea,
 Dum pecori lupus, & nantis
 infestus Orion,
 Turbaret hibernum mare,
 Intonsosque agigaret Apollinis
 aura capillos,
 Fore hunc amorem mutuum.*

Where we construe it in this Order; *Amorem hunc mutuum fore dum Orion turbaret, & aura agigaret*: By which, I suppose, you perceive, that these Things do not hang very well together, but that the *Præterperfect* and *Future Tenses* are confounded and blended with one another; for *Fore* respects the Time Future, *turbaret* and *agigaret* the Time past. We are certain, that both the *Sense* and the

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The EPODES of HORACE. 21

May boast his Flocks and wealthy Store,
And all *Pactolus'* Golden Oar ;
A Shape like *Nireus* and a Face,
The Skill of fam'd *Pythagoras*,
Who could his fading Youth renew ;
Yet when he finds you false, untrue,
And Perjur'd, he like me shall mourn,
Whilst I may triumph in my Turn.

the *Latin* require that we should write *turbet* or *turba-verit*, *turbarit* or *agitarit*. Thus, in the very next *Epode*, we find *renarint*, *laverit*, *procurrerit*, and *junxerit*: And thus we plainly find it in the *Bodleian* Copy, and another that *Barthius* examined. See *Adversar.* 37. 15. And also in the *Loscherian* Edition, dated 1498.

(c) *Nec semel offensa.*] Here the Interpreters throw away their Ink and Labour to no Purpose, when they endeavour to give these Lines some Colour of Sense ;

*Nec semel offensa cedit con-
stantia forma,
Si certus intravit dolor.*

Offensus, say they, does some-
times bear an *Active Signifi-
cation*, and denotes as well
the Person who offends, as the
Person offended ; and is as
much as if he had said, *In-
grateful, Odious, Despicable.*
This indeed is true ; and I
own, that *Cicero*, and other
Writers, use the Word in
this Sense : So that according
to these Fellows, *Horace's*
Meaning is this ; *My Con-
stancy shall never give way
to your Beauty, when once it
grows hateful and abomina-
ble to me.* But, I beseech
you, what Reason was there
why *Horace* should detest
Neæra's Beauty ? She was not
grown old, nor had lost her
Charms by any Distemper.
We

22 Dr. B—'s NOTES. EPODE 15.

We do not find one Word of this: Our Author was still as much enamoured of her Beauty as ever, only he did not like her Conditions, her Inconstancy, her Falshood, Perfidiousness, Aversion to him, and Fondness for his Rival: Besides, what can *cedet* signify? This sufficiently proves her to be so handsome, that *Horace* was afraid of himself, notwithstanding all his boasted Constancy. For where was the Wonder, if he should not yield to a Beauty or Face that he loathed and detested? or would not die for one whom he thought ugly and deformed? Here, you see, the *Interpreters* raise a Cloud instead of dispelling it. Not to make more Words with you, the Place wants mending, being miserably corrupted by the ignorant saucy *Librarians*, who changed the true Lesson *offensi*, on purpose to make it agree with *forma*, which those Blockheads mistook to belong to that *Adjective*, or rather that *Adjective* to *forma*, and so changed the Case and Gender. They who are acquainted with the *Manuscript* Trade, may find them out in this Reguery six hundred times at least. *Offensi* clears up the Sense, which is this; *When once I am thoroughly angry and enraged, my Constancy shall never give way to your Beauty.* Our Author never uses this Word but in this Sense.

See *Carm.* 17. *Serm.* 2. 1. *Epist.* 1. 7. He therefore had not taken his last Leave of *Neera* as a Mistress, but only threatens an utter Breach, if she persisted to use him ill. For whereas she, being so handsome, might imagine, that she could at any time appease him with a few Crocodile Tears; he gives her Notice, that she will find this to be a Mistake; and that when he is once thoroughly provoked, he will not, like other Lovers, admit a Reconciliation, but will withdraw his Love for ever. See this Case in *Ovid.* *Amor.* 3. 12. Moreover, that *Acron* the *Scholiast* read the Passage heretofore as we do now, is plain from his own Words; *Then, says he, a Man gives up his Constancy to his Mistress, when, though she injures him; he dares not leave her.* Now thus *Horace* argues; *If once you offend me, I'll not yield to your Beauty, nor go on to love, or be your Slave, after such an Affront.* This is very right. But now if any one is not satisfied with this, then I give him Leave to interpret the vulgar Reading, so as by *forma* to understand figuratively *Neera*, and construe it thus; *My Constancy shall not yield to thee, O lovely Neera; when once I hate thee.* See *Propert.* 2. 4. But this is somewhat harsh; and I believe most Readers will like the other Way best.

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Dr. B—'s NOTES. EPODE 15. 23

(d) *At tu, quicumque es.*] Thus say all the Editions; and I suppose they take it from Aldus. See Ovid. Remed. v. 371. Art. Aman. 3. 683. Lucan. 9. 538. Tibullus 1. 5. But since the old Editions, and all the Copies belonging to the Critics and to me, one of the modern Books only excepted, say *Et*, I embrace this for the Sake of Antiquity. *Et tu*, that is, *You also, whoever you are, shall bewail the Loss of your Love, as well as I.* See Epode 17. 45. where you will find *Et tu*.



EPODE



EPODE XVI.

Altera jam teritur bellis civilibus atas,
 (a) Suis & ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
 Minacis aut Etrusca Porſena manus,
Æmula nec virtus Capuæ, nec Spartacus acer,
 (b) Novisve rebus infidelis Allobrox ;
Nec fera caruleâ domuit Germania pube,
 Parentibusve abominatus Hannibal ;
Impia perdemus devoti sanguinis atas :
 Ferisque rursus occupabitur solum.
Barbarus, heu, cineres inſiſtet victor, & urbem
 Eques ſonante verberabit ungulâ :
Quaque carent ventis & ſolibus oſſa Quirini
 (Neſas videre) diſſipabit inſolens.
(c) Forte quid expediât, communiter aut melior pars
 Malis carere quaritis laboribus ?

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EPODE XVI.

THE Years bring round the fatal Age,
When *Rome* shall fall by civil Rage :
Romans by *Romans* shall be slain ;
And *Brutes* possess the Earth again.
We by ourselves must fall and bleed,
From whom the *Marsian* Squadrons fled ;
Whom nor the *Capuan* could tame,
Nor *Spartacus*, a dreaded Name ;
Nor *Gauls*, in wily Falshood skill'd,
Nor *Germans* in the warlike Field ;
Nor *Porfena's Etrurian* Force,
Nor he whom all our Matrons curse,
A Foe, more terrible than all,
The hated haughty *Hannibal*.
Barbarians soon shall spoil our Pride,
And Victors o'er our Ruins ride :
From *Romulus's* sacred Urn,
His injur'd Ashes shall be torn,
(What *Roman* such a Sight can bear ?)
And scatter'd into common Air.
If you enquire, and fain would know,
How we may shun the coming Wo ;

C

Then

Nulla sit hac potior sententia : Phocaorum

Velut profugit execrata civitas

Agros atque lares patrios, habitandaque fana

Apris reliquit & rapacibus lupis :

Ire, pedes quocunque ferent, quocunque per undas

Notus vocabit, aut protervus Africus.

Sic placet ? an melius quis habet suadere ? se-
cundâ

Ratem occupare quid moramur alite ?

Sed juremus in hac : Simul imis saxa renarint

Vadis levata, ne redire sit nefas :

Neu conversa domum pigeat dare lintea, quando

Padus Matina laverit cacumina ;

In mare ceu celsus procurverit Apenninus,

Novaque monstra junxerit libidine

Mirus amor ; juvet ut tigres subsidere cervis,

Adulteretur & columba miluo ;

(d) Credula nec rivos timeant armenta leones ;

Ametque falsa levis hircus aquora.

Hæc,

The EPODES of HORACE. 27

Then listen to this best Advice :
Like the *Phocaans*, timely wise,
Let's fly this Country, and be gone
For ever from this hated Town ;
Forsake our Fields, and rich Abodes,
The Shrines and Temples of our Gods ;
Where Boars may haunt, and Wolves may stray,
Whilst we are wand'ring far away ;
The unknown Seas and Oceans plow,
Where Waves can roll, and Winds can blow.
Speak, or let this Advice prevail,
Before we hoist the fatal Sail,
And in this smiling lucky Hour,
For ever leave the impious Shore.
But first let all the Crew be sworn,
Never to think of a Return ;
Till Stones can swim, the silver Po
Run back, and up the Mountains flow ;
Till Waves surround the *Apennine*,
And Brutes in monstrous Couples join ;
The Tiger to the Doe make Love,
The Kite address the gentle Dove ;
Till Flocks no more the Lion dread,
And Goats are in the Ocean fed.
Thus let us make our Journey sure,
And this accursed Land abjure ;

28 Q. Horatii Epodon.

Hac, & quæ poterunt redditus abscindere dulces

Eamus omnis exsecrata civitas,

Aut pars indocili melior grege : mollis & expes

Inominata perprimat cubilia.

(c) Vos quibus est virtus, muliebre tollite lū-
tum,

Etrusca præter & volate litora.

Nos manet Oceanus, circumvagus arva beata ;

Petamus arva, divites & insulas :

Reddit ubi Cererem tellus inarata quotannis,

Et imputata floret usque vinea ;

Germinat & nunquam fallentis termes oliva,

Suamque pulla fœus ornat arborem ;

Mella cavâ manant ex ilice ; montibus altis

Levis crepante (f) lympa defilit pede.

Illic injussæ veniunt ad mulctra capellæ,

Refertque tenta grex amicus ubera ;

Nec vespertinus circumgemit ursus ovile,

Nec intumescit alta viperis humus :

Pluraque felices mirabimur, ut neque largis

Aquosus Eurus arva vadat imbribus,

Pingua nec siccis urantur semina glebis ;

Utrumque rege temperante cœlitum.

Non huc Argoo contendit remige pinus ;

Neque impudica Colchis intulit pedem :

Non

The EPODES of HORACE. 29

Let not a Mortal stay behind,
To propagate a wicked Kind,
But wretched Slaves to Lust and Fear,
Reserv'd to stay and perish here.
Let not your manly Courage fail,
Whilst by the *Tuscan* Coast we sail ;
A fruitful Shore, and happy Isles,
Shall crown our Travels and our Toils,
Where Fields untill'd the Harvest bear,
And *Ceres* blesses every Year :
Where Figs and Olive-Trees impart
Rich Plenty, without Care and Art ;
Where Honey trickles from the Oak,
And limpid Waters from the Rock ;
The Ewes and She-Goats never fail,
But come full-laden to the Pail ;
No Wolves disturb the Fold, no Snakes
His from their Holes, or stir the Brakes.
New Scenes of Wonder and Delight,
Affect the Taste, and charm the Sight :
No ruffling Winds, nor adverse Tides,
Disturb the Flood, that smoothly glides ;
No Heats the temper'd Climate burn,
Nor nipping Frosts destroy the Corn.
The *Argonauts* ne'er touch'd this Shore,
A Country unenjoy'd before ;

Non huc Sidonii torserunt cornua nauta,

Laboriosa nec cohors Ulixii.

Nulla necent pecori contagia : nullas astri

Gregem aestuosa torret impotentia.

Jupiter illa pia (g) secrerat litora genti,

Ut inquinavit are tempus aureum ;

(h) Ærea debinc ferro duravit secula ; quo nunc

Piis secunda, vate me, datur fuga.



The EPODES of HORACE. 31

This Coast *Medea* never knew,
Nor fam'd *Ulysses*, and his Crew :
Hither no bold *Sidonians* steer,
Nor cast their forked Anchors here :
Here no contagious Humours reign,
No fiery Planets scorch the Plain.
For pious Mortals *Jove* ordain'd,
And set apart this blissful Land,
When first he chang'd the golden Race
To hardy *Iron*, and to *Brass* ;
Hither, by my Advice, we'll go ;
This Country was reserv'd for you.



(A) *SUIS.*

32. Dr. B——'s NOTES. EPODE 16.

(a) *SUIS* & *ipsa*.] *Barthius*, a very learned Fellow, in his *Adversar.* 39. 9. says, *He does not doubt but Horace wrote with his own Hand thus,*

*Suis ut ipsa Roma viribus
ruit.*

That is, *Another Age is already pass'd (Ut) since that time, when Rome was ruined by her own Strength and Power.* It is very true, that this *Particle* is often made use of by the *Latin Writers* in this particular Sense: And yet I will not venture to make any *Alteration* here; as well because all the *Copies* and the *Old Grammarians*, who often quote this *Verse*, do always read it according to the *Vulgar*; as also because what follows does quite spoil *Barthius's* Emendation: For *Horace* does not mean what this *Critick* would have him, but only says, *That Rome is about to be ruined, because another Age of Civil War is come round again;* so that it was not any former Age, but the Present, and that in which *Horace* liv'd, which brought Destruction upon his Country; for, at *Verse* the 9th, he says,

Impia perdemus devoti sanguinis ætas.

(b) *Novisquerebus infidelis.*] In this and the eighth *Verse*,

I would have you read *ve* for *que*, thus,

*Æmula nec virtus Capua, nec
Spartacus avar,
Novis ve rebus infidelis
Allobrox;
Nec fera caruleâ demuit Ger-
mania pube,
Parentibus ve abominatus
Hannibal.*

For what have the *Allobroges* to do with *Sparticus*? or *Hannibal* with the *Germans*? Did both these make War upon the *Romans* at one and the same Time, that they must be coupled thus together by the *Conjunction que*? Be sure you read *ve*, which is a complete *Disjunction*, and as much as to say, *neque*; that is, *Nec Capua, nec Spartacus, aut Allobrox.* See this Way of *Disjoining* at *Carm.* 3. 23. *Serm.* 1. 6. v. 68.

*Si neque avaritiam, neque
sordes, aut mala iustia.*

For thus we ought to read it, as I shall show at large, when I come to that Place: Whereas in the *vulgar Reading*, as it is now handed about, we find *Nec* and *Ac*.

(c) *Forte quid expediat.*] Thus I find it in all the *Manuscripts* and *Editions*; but the *Interpreters* have Work enough upon their Hands to make Sense of this Passage.

Forte

*Forte quid expediat, commu-
niter, aut melior pars,
Malis carere queritis labo-
ribus.*

Julius Scaliger construes the Words in the following Order; Perhaps you may ask in general, What's best to be done? And the better Part of you would fain know how to get rid of these Evils. But this, says he, is all one. So that by this critical Remark he condemns the whole Passage. It is certain, that *quid expediat*? is the same with *quid utile sit*? What is our best Course? And then, the getting rid of these Evils and Troubles is certainly the Advantage here proposed, by taking right Measures. See for this, Cicero, Epist. ad Famil. 5. 19. Id. pro Marcello. 10. Ovid, Pont. 2. 2. Other Critics take the Words in this Order; Perhaps all, or most of you, may ask, What Advantage it would be to us to get rid of these Troubles? And into this Opinion, Lambin, Torrentius, Dacier, and some others, do unanimously betake themselves, as fast as Heels can carry them. But now, by their Leave, I must tell them, that these Words will never make out that Sense which they fancy to themselves Horace is here aiming at: For thus they would explain it; *Quid expediat carere*? that is, How would it help us, or be for our Profit and Advantage, or what should

we get by such a Riddance? But now this puts such a Meaning into Horace's Mouth, as he never had in his Belly. *Queritis quid expediat carere malis laboribus*? That is, What would it signify? what is it to the purpose? what Profit or Advantage will it prove? But now, it is certainly very expedient, a great Advantage, and much to the Purpose, to get rid of any great Evils or Misfortunes; and one would take a Man to be a Fool, or mad, to make any Question or Scruple of this. To which I might add, that by this Construction the Words are strangely misplaced; for as *carere queritis* lie close to one another in the Text, they ought not to be separated in the Construction. Hereupon a very pretty Fellow, one Janus Rutgersius, in his *Lectio. Venus.* goes another way to work, and supposes we ought to correct the Place thus,

Forte (quod expediat)

And he explains it thus; Perhaps all of you in general (which is much the best way) or if that cannot be done, the better sort of you may try to find out a Remedy for these Troubles. But now if this were Horace's Meaning, he should rather have said *expediat*, and not *expediat*. Truly I think this most elegant Critic very kindly for this Emendation; but

but he must give me Leave to publish and interpret it my own Way; for thus we must take the Words, which are in the Nature of a Prayer; Perhaps (quod expediat) that is, (Which I hope will succeed, will turn to account, will prove wholesome and advantageous, lucky and prosperous, or, which the Gods will give a Blessing to) either all of you, or at least a Majority, may try to find out a Remedy for these Evils, or how you may put a Stop to our Civil Wars and Broils. I would not have you entertain the least Scruple, but that this is Horace's own Sense and Hand-writing, the whole Sentence is so clear and conspicuous, and so exactly fitted to the customary Phrase used by the Romans on these Occasions; for it was very common with them to begin all their Deliberations and Consultations, as our Author does here, with some solemn Attestation or Address to the Gods. See Livy 1. 28. Id. 3. 26. Ibid. 34. Cato de re Rust. c. 142. You will find more Instances of this sort in the most Learned Brissotius upon Forms. And we may be fully satisfy'd, that this is the meaning of the Place; because Horace says immediately after,

*Sic placet? an melius quis
habet suadere?*

Where the Word *placet* is part of a Form, or solemn

Phrase; for in Debates or Consultations, they often cry'd *placetne*? Shall it pass? Or, *Quid fieri placet*? What Resolutions will you take? And when they decreed any Thing, they said, *Placet Senatus*, or, non placet. The Senate will, or will not have it so. See for this the above-mention'd Brissotius. I will not trouble you with any Thing more upon this Head, and in so clear a Point. Only be pleas'd to take Notice, that you ought to mark this Passage with an Interrogation Point, as Porphyrio very well advises.

Malis cavere quaritis laboribus?

This some of the negligent Editors take no Notice of.

(d) *Credula nec flavos.*] Thus say the old Editions, and a major Part of the Copies; but the Leyden and Magdalen-College Copies write *sevos*, with some of Lambin's: Both these Lessons are a corrupt Deviation from the true; as Cruquius found it in four Blandinian Copies, by far the most Authentick of any; though when he gives us this Notice, not one of the Editors think fit to hearken to him.

*Credula nec raves timeant
armenta leones.*

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Dr. B—'S NOTES. EPODE 16. 35

See *rava lupa* in *Car.* 3. 27. and *mare ravum* in *Cicero*, *Acad.* 2. c. 33. cited by *Nonius Marcellus*; whereas the Books at present extant, read *flavum* in that Place; the *Gloss* of *Philoxenus* says *ravus*, *ναρῶς* where mend it, and write *χαρῶς*. This the most Learned *Vulcanius* discovered before me: But now *χαρῶς* is a very common *Epithet* for a *Lion* in *Homer*, and the other *Greek Writers*.

(e) *Vos quibus est virtus.*] Thus say the Books every where extant, and yet in the *Excerpta Bodleana*, which are four hundred Years old, I plainly read without a Blot,

Vos, quibus est animus.

Both these *Lections* are so good, that you can't tell which should belong to the *Gloss*, and which to the *Text*. See *Epif.* 1. 1. *Cicero Offic.* 11. *Virgil Æn.* 5. 363. *Æn.* 10. 712. *Ibid.* v. 715. *Valerius Flaccus* 3. 679. *Cicero de Consul. suo. Epif.* ad *Attic.* 2. 3.

(f) *Lympha defiluit pede.*] Some of the *Copies* say *nympha*, and this *Lection* is backed by very great *Patrons* and *Vouchers*; but for all that, we retain *lympba*, just as we did before, at *Carm.* 3. 13. v. 12. I would have you turn to the Place.

(g) *Secrevit litora genti.*] My *Galean Copy*, and three other belonging to

Torrentius, say *Sacravit*, which is much to the same Purpose; for if he appointed these Lands for a Righteous Race, then *sacravit*, he as it were dedicated them to that People, and made them their Property. See *Manilius* 3. Hence *secreta sedes* and *sacrata sedes*, are used by *Virgil* in almost the very same Sense; the *Zulichemian Copy* says *secrevat* s but we retain *secrevit*, because it has the most Copies, and all the Editions on its Side. See *Nemesianus Eclog.* 1. v. 17.

(h) *Ære, dehinc ferro.*] So say the Editions, but my *Leyden*, *Queen's-College*, *Magdalen-College*, *Batavian* and *Peter-House Copies* say *Ærea*; and this Word I find in my *Galean* with a little *e* superscribed. *Dehinc* is used after the same manner, as a *Monosyllable*, by *Virgil*, *Æneid.* 9. 480. *Ovid Fast.* 6. 788. And yet for all this, I can never let such a *Lection* pass, because by this means, *quorum* mult refer to *secula ærea*, the *Brazen-Age*; whereas, the *Iron-Age* had made a very great Progress, and was far gone, when *Horace* wrote this *Epode*. But *Grævius* lends a helping Hand, and heals this Flaw by an *Emendation*; for, as *Heinsius* in the *Margin* of his *Copy* informs us, that *Critic heretofore*

36 Dr. B—'s NOTES. EPODE 16.

heretofore read the Passage thus,

----- Quorsum
Pis secunda, vate me,
datur fuga.

Here I suppose *quorsum* stands for *ad qua litora*; and ought to be construed thus, *To which Shore, to which pleasant Country, to which rich Islands.* So that perhaps it would be much better if we wrote *quo nunc*,

which signifies the very same Thing. But now the *Construction* will be forc'd and intricate, if we make *quorsum* or *quo nunc* bear any relation to *litora*; when there are so many Words between them; and this Inconvenience would be so much the worse, if we did not prevent it, by reading *Ærea*, and not *Ære*.



The End of the Three and Twentieth Part.

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THE
EPODES
OF
HORACE

In *Latin* and *English*;

With a Translation of

Dr. BENTLEY's NOTES;

To which are added

NOTES upon NOTES; Done in the
Bentleian Style and Manner.

-----Tu, simul obligasti
Perfidum Mufis caput, enitefcis
Pulchrior multo, juvenumque prodis
Publica cura. Hor.

PART XXIV.

LONDON:

Printed for Bernard Lintott at the Cross-
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Fleetstreet. 1713. (Price 6 d.)



Q. Horatii Flacci
E P O D O N
L I B E R.

EPODE XVII. HORATIUS & CANIDIA.

HORATIUS.



AM jam efficaci do manus scientie;

Supplex & oro regna per Proserpina,

Per & Diana non movenda numina,

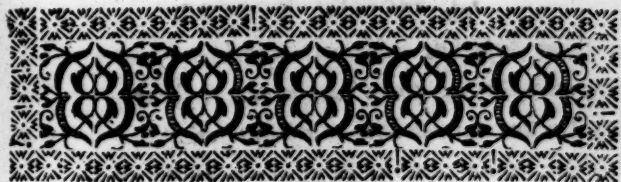
Per atque libros carminum valentium

(a) *Refixa cælo devocare sidera,*

Canidia, parce vocibus tandem sacris,

Citumque retro solve turbinem.

Movit nepotem Telephus Nereium,



THE
E P O D E S
O F
H O R A C E.

EPODE XVII. HORACE *and* CANIDIA.

H O R A C E.



T length to Witchcraft I submit,
And lie a Suppliant at your Feet :
By Great *Diana's* awful Pow'r,
And *Proserpine*, whom you adore ;
By that mysterious Verse, whose Call
Makes Stars go out, and Planets fall,
O mighty Hagg ! thy Charms forbear ;
Retract, and me thus prostrate spare.
Though *Telephus* had aim'd his Lance,
And bad his *Myſſan* Troops advance

*In quem superbus ordinarat agmina
Myſorum, & in quem tela acuta torſerat.*

(b) *Luxere matres Ilia addictum feris
Alitibus atque canibus homicidam Heſtorem ;
Poſtquam relictis mœnibus rex procidit,
Heu, perſicacis ad pedes Achillei.*

*Setoſa duris exuere pellibus
Laborioſi remiges Ulixei,*

(c) *Volente Circe, membra :* (d) *tunc mens &
ſonus*

*Relapſus, atque notus in vultus honor.
Dedi (e) ſatis ſuperque pœnarum tibi,
Amata nautis multum & inſtitoribus.*

*Fugit juventus, & verecundus color
(f) Reliquit ora pelle amiſſa luridâ.*

Tuis capillus albus eſt odoribus.

(g) *Nullum à labore me reclinat otium.
Urget diem nox, & dies noctem : neque eſt
Levare tenta ſpiritu præcordia.*

*Ergo negatum vincor ut credam miſer,
Sabella pectus increpare carmina,
Caputque Marſâ diſſilire nania.*

*Quid amplius vis? (h) à mare, ô terra ! ardeo,
Quantum neque atro delibutus Hercules
Neſſi cruore, nec Sicana fervidâ*

(i) *Eurens in Ætnâ ſanima. tua, donec cinis*

Injuſtoſis

*Ætna
Like*

The *EPODES* of HORACE. 5

Against *Achilles*, young and brave,
 Yet he the suppliant Prince forgave ;
 And at King *Priam's* just Request,
 The Body of his Son releas'd ;
Hector, in Battle on the Plain,
 Far from the *Trojan* Ramparts slain ;
 Though doom'd to Birds and Beasts a Prey,
 He sent the mangled Trunk away ;
 O'er which the *Phrygian* Matrons mourn,
 And bear him to his pompous Urn.
Ulysses' Crew the Ocean rang'd,
 And tho' to Brutal Monsters chang'd,
 In time great *Circe's* Rage appeas'd,
 Who soon her humble Slaves releas'd ;
 Dissolv'd the Charm, and at a Word,
 Their Senses, Shape, and Speech restor'd.
 Thou Darling of the Mobb ! relent,
 With Toil and Torture I am spent ;
 My Youth and rosy Bloom are fled,
 Whilst hoary Hairs disgrace my Head ;
 No Rest, no Ease I can obtain,
 But pass my Days and Nights in Pain ;
 My Breath comes short, I heave and pant ;
 My Lungs their due Refreshment want.
 At length the Pow'r of Charms I own,
 And Feats by wond'rous Magick done ;
 How Hags their murd'rous Spells convey,
 And where they hate, Torment and Slay.
 What would you more ? I feel the Flame,
 And on the Gods, and Fates exclaim ;
Etna is not so hot as I,
 Like *Hercules*, I burn, I fry ;

A 3

When

Injuriōsis aridus ventis ferar,

(k) *Calet venenis officina Colchicis.*

Quæ finis? aut quod me manet stipendium?

Effare: jussas cum fide pœnas luam;

Paratus expiare, seu poposceris

(l) *Centum juvencos, sive mendaci lyrâ*

(m) *Voles sonari: tu pudica, tu proba*

Perambulabis astra sidus aureum.

Infamis Helena Castor (n) offensus vicem

(o) *Fraterque magni Castoris, victi prece,*

Ademta vati reddidere lumina.

Et tu (potes nam) solve me dementiâ,

O nec paternis obsoleta sordibus,

Nec in sepulchris pauperum prudens anus

Novendiales dissipare pulveres.

Tibi hospitale pectus, & pura manus;

(p) *Tuusque venter Pactumejus; & tuo*

Cruore rubros obstetrix pannos lavit,

Utcunque fortis exilis puerpera.

CANIDIA.

QUID obseratis auribus fundis preces?

Non saxa nudis surdiora navitis

Neptunus alto tundit hibernus salo.

Inultus

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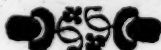
The EPODES of HORACE. 7

When the invenom'd Shirt he wore,
Dipt in the *Centaur's* scalding Gore.
Me all your fiery Stores infest,
And into Ashes turn my Breast.
How shall I bribe you to assuage
Your Fury, or appease your Rage ?
A hundred Bullocks from the Stall,
To expiate my Crime, shall fall :
I'll tune my Harp to monstrous Lyes,
And stick you in the highest Skies ;
Proclaim, how chaste, how good you are,
And make you brighter than a Star.
The Bard, for *Helen's* sake struck blind,
The Gods by suppliant Pray'r inclin'd
To pity him, restore his Sight,
And draw the gloomy Veil of Night.
Do you, like them, relent, and cure
The raging Torments I endure ;
Restore my Senses, gentle Dame !
No fordid Birth pollutes your Name ;
You by no hellish Malice led,
Rake in the Ashes of the Dead :
Your Heart and Hands are free from Stains,
And when *Lucina* sends her Pains,
'Tis no Mock Cry the House Alarms ;
A Real Product fills your Arms.

CANIDIA.

IN vain my Pity you intreat,
Not Rocks, when Storms and Billows beat,
Less Mercy to the Sailor show
Toss'd by the Waves, than I to you.

Inultus ut tu riseris Corytzia
Vulgata, sacrum liberi Cupidinis ?
Et Esquilini Pontifex venefici
Impunè ut urbem nomine implèris meo ?
 (q) *Quid proderat ditasse Pelignas annis,*
Velociusve miscuisse toxicum ?
Sed tardiora fata te votis manent :
Ingrata misero vita ducenda est, in hoc
Novis ut usque (r) suppetas laboribus.
Optat quietem (s) Pelopis infidi pater,
Egens benigna Tantalus semper dapis ;
Optat Prometheus obligatus aliti :
Optat supremo collocare Sisyphus
In monte saxum : sed vetant leges Fovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere.
Frustraque vincla (t) gutturi neçtes tuo,
Fastidiosâ tristis agrimoniâ.
Veçtabor humeris tunc ego inimicis eques ;
Mearque terra cedit insolentia.
An qua movere cerèas imagines,
 (Ut ipse nosti curiosus) & polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderique (w) temperare pocula ;
Plorem artis in te nil agentis exitum ?



The EPODES of HORACE. 9

Shall you unpunish'd make a Jest
 Of *Cupid's* Rites and solemn Feast ?
 Expose me to the laughing Town,
 And blast my Art in vile Lampoon ?
 Have I for this implor'd the Aid,
 Of all the Hags that use the Trade ?
 And made the Philtre strong in vain,
 Whilst you by Death can ease your Pain ?
 But that Request the Fates deny ;
 You'll live, to taste fresh Misery.
Prometheus to the Vultur chain'd,
 And *Tantalus* in *Styx* detain'd ;
 Thirsting amidst the liquid Deep,
 And *Sisyphus*, who climbs the Steep,
 And rolls the Stone, all long for Rest,
 Whilst *Jove* denies their just Request.
 Thus you shall pine, and find no Ease
 In Daggers, or a Precipice ;
 In vain shall knit the fatal Noose,
 And that way seek your wish'd Repose ?
 Whilst Victory my Art shall crown,
 And all the World my Charms shall own !
 You saw with too too curious Eyes,
 How I by Magick storm'd the Skies ;
 Call'd down the Moon, gave Life to Dust,
 And made the moving Wax a Ghost ;
 Mixt Drugs and Herbs, provoking Love ;
 And shall my Art successless prove,
 When try'd on you ? Shall you disarm
 My Skill, or I forget to charm ?

(a) *Refixa*

(4) *Refixa cælo devocare sidera.*] The old Venetian and Loscherian Editions say *defixa*, but the Venetian, dated Anno 1490, says *refixa*; and hence according to the various Humours and Palates of the Editors, sometimes one *Lectior* and sometimes the other prevailed. It is very true, that except one Copy belonging to *Torrentius*, and another to *Barthius*, Adversar. 37, 15. most of mine write *defixa*, as the Leyden, Zulichenian, Gravian, Galean and Peter-House. As to Magical-Defixions they are common enough among Authors, of which they give us these Quotations; *Virgil*, Cir. v. 375. *Autor Herculi Ætai*. v. 524. *Pliny* Hist. Nat. 28. 4. *Seneca* de Benef. But who does not see, that in all these Places though *defigere* be taken Metaphorically, yet still it retains something of its literal and original Signification? For *defigi*, in the way of Witchcraft, is not unlike *defigi pavore*, *stupore*; *defixus malis animus*; struck or stunn'd with Grief, Terror; or a Mind set on Mischief. Now neither *Horace*, nor any other Brother of the poetical Fraternity, would have been such a Blockhead, as to crowd such opposite inconsistent Stuff into one and the same Sentence, or fasten and clench the Stars in their Sockets, at the same time that they were to

be *De cælo derepta & devocata*; Pulled and torn down from their Orbs. We must therefore, according to my Blandinian, Queen's-College, Battelian and Royal Society Copies, read,

Refixa cælo devocare sidera.

And thus it is plainly to be seen in the Manuscript *Acron* belonging to the Royal Society Library, for the *Vulgar* is corrupt, and says *defixa*; and so says the old Commentator upon *Crucius*. *Refixa*, that is, drawn down, torn away. See *Virgil* Æn. 5. 360. to which you may add a more pat Citation from *Ibid.* 527. But now the Stars are therefore said to be *Refixa* by Enchantments, because in the natural Way they are called *Affixa*; see *Pliny* Hist. Nat. 2. 8. lb. 14.

(6) *Unxere matres Ilia.*] The old Venetian Edition says *unxere*; the other dated Anno 1490, *luxere*, as does also the Loscherian. The Modern Editors follow, some one, some t'other, according as they are in the Humour. There is also the same Variety in the Manuscripts; four of the Blandinian Copies, with most of *Lambin's*, and those of *Torrentius*, two of *Pulmannus*, one of *Barthius*, Adversar. 37. 15. and my Gravian, Zulichenian, Battelian, Royal Society, Peter-House, and two Bodleian, say *unxere*: On the other

other hand, some of *Lambin's*, one of *Torrentius*, two of *Pulmannus*, as many of *Bersmannus*, and all the oldest *Lucenian* Copies (as *Michael Brutus* informs us) together with my *Leyden*, *Galean*, *Queen's-College* at first Hand, and *Peter-House* among the various *Lections*, as also one of the *Bodleian Manuscripts*, write *luxere*. *Lambin* follow'd this *Lection* in his first Edition, and explain'd it very well; but afterwards, being tear'd and dunn'd to Death with some impertinent Gainsayers, he thought fit either to change his Mind, or at least to leave the Matter undetermin'd. Indeed, it is no great Wonder, that *unxere* should have so many Friends and Patrons, since it is a vulgar and familiar Word. See *Virgil*, *Ennius*, *Ovid Fast.* 4. 853. where he speaks of *Remus's* Carcass. *Id.* *Epist.* *Ariad.* 123. But now for this very Reason, I believe *unxere* was foisted in by the *Librarians*; whereas the other was Genuine, and the Author's own. Any ordinary Scholar, or Witting, might say *unxere*; but *luxere* must belong to a very bright Fellow. Then consider this Expression, *Matres Ilie unxere*, that is, *All the Trojan Matrons*: But how could that be? How came this Affair to employ so many Hands? Some of the Undertakers, or nearest Relations, at least only two or three Persons

were employ'd in anointing the dead Bodies. See this in the Funeral of *Misenus*, *Virgil Æn.* 11. 218. But now all the *Trojans*, *luxere*, (*bewailed*) *Misenus*, as here they did lament *Heſtor*, *Ibid.* v. 212, and 220. *Luxere* is therefore the true and genuine Reading, and is of itself sufficient to signify the solemn Pomp with which *Heſtor* was interr'd. For *Lambin* observes very well, notwithstanding the Cavils of *Torrentius*, that these solemn Mourning and Lamentations were not perform'd but in Presence of the dead Body. Hence the Poets join those Words so frequently together, *ἀλυστος καὶ ἀταφος*, *indefectus* and *insepultus*. For a Body which lay unbury'd, is never said to be *defectus*, *lamented*, see *Euripides* in *Phœnix*. This he repeats two or three times, as *Lambin* cites him. Add to this, that Place in *Homer*, where he speaks of *Elpenor*, *Odyss.* 11. v. 53 and 75. *Virgil Æn.* 11. 372. Besides, if *Horace*, according to his Custom, should here speak of this Matter according to Tradition or History, he could never say, that the *Trojan* Matrons, did in Fact anoint *Heſtor*; for his Body was washed, anointed, and cloathed in rich Garment, as it lay in *Achilles's* Tent, before *Priam* brought it back to *Troy*. See this in *Iliad* 24. 582. Neither did the *Trojan*

Trojan Matrons repeat this Unction; which could be of no Use, nor does the Poet make the least Mention of it: But he gives us an Account at large, how those Matrons did lament him; and this Lamentation was, by Priam's particular Decree to last nine Days, *Ib.* v. 664. So soon as the Body was brought to Troy, and laid on a Bed, v. 720. (There is not a Word said of washing, anointing, or cloathing it any more) some Poets, or Songsters, were ordered to lead the Procession, and begin the Lamentation, to which the Women bore a Bob with their Outcries, v. 522. After this, first *Andromache*, then *Hecuba*, and then *Helem*, begin their Lamentation, and are followed by the other Women, *Ibid.* v. 745. 760. 776. Who then can doubt, but that the Trojan Matrons really lamented *Hector*, instead of anointing him. Their Lamentation was according to Order and History; but their Unction would have been useless; neither is it related by any Historian. See the most elegant Author of the *Consolat. ad Liviam* v. 429. Which Place is alone sufficient to confirm this Lesson in *Horace*. Add to this another from *Dionys Cretensis* 4. 1. See also *Juvenal* 10. 260. *Virgil* describing the Funeral of *Polydorus*, *Aeneid* 3. 65. says,

*Stant circum Iliades crinem
de more soluta.*

That is, lamenting according to Custom, as *Servius* well explains it. And again, at the Funeral of *Pallas* he repeats this Ceremony, *Ibid.* 11. 37. I suppose you perceive, that in all these Places, the Trojan Matrons are invited to a solemn Funeral, not to anoint the Body, but to lament and weep over it.

(c) *Volente Circe.*] The most eloquent *Jannus Bronkhusius*, upon *Propertius* 2. 7. mends this Passage thus,

*Volente Circa, membra tunc
mens & sonus.*

This he tells us, is according to the *Gravian* Copy, a very good one, which he often commends. Now that same Copy is at this time before me, and there with my own Eyes I find *Circa*; but the *ca* is by some second Hand, and done after a Rasure, which is plainly to be perceived at first Sight; and as appears by the Distance of the Space, and the Testimony of all the Copies which I have seen, *Circe* was the Primitive Lesson. And truly I am afraid that some Blockhead or another made this Interpolation, and construed *circa membra* so as to make *circa* a Preposition; but which way soever this Suspicion came into his Head, he has certainly stumbled upon the Right blindfold; for that *volente Circa*, according to the Latin Declension was heretofore the

Reading

Reading here, is abundantly confirm'd by *Valerius Probus*, p. 1446. Upon the Authority therefore of *Valerius*, who is much older than any of the Copies of *Horace* now extant, we restore *Circa*. It is my own Observation, that in his *Epodes*, *Satyrs* and *Epistles*, our Author always uses the *Latin Declensions*, and the *Greek* in his *Odes*. In those he writes *Cretam*, *Helena*, *Penelopam*; and in these, *Cræten*, *Helene*, *Penelopen*: In those he writes nearer to *Prose* and his *Native Language*; in the other he is more *Exotic*, and affects a foreign Way of Speaking. *Circa* therefore is very good *Latin*; thus *Plautus* says in his *Epid.* *Circa* the Daughter of *Sol.* So. in *Virgil Æneid.* 3. 386. instead of the *Vulgar*, *Circes*, all the old *Pierian Copies* write, either *Circe*, or *Circa*. Besides, the great *Cujacius* in his *Observat.* 12. 18. bears witness, that he found *Circa* in some of the old Copies of *Horace*.

(d) *Tunc mens & sonus relatus.*] The old *Venetian Edition* says *relatus*, but the latter *Venetian* and *Loscherian*, write *relapsus*; which is also to be found in my *Græcian*, *Queen's-College*, and five other Copies, and in *Plotius the Grammarian*, p. 2643. Our rascally *Librarians* do almost every where blunder at this Word. Thus at *Carm.* 4. 13. for *dilapsam*, my *Leiden Copy*

says *delatam*; and at *Serm.* 1. 10. v. 68. for *dilatatus*, most of the *Parchments* read *dilapsus*; but here in this Place, which we have now under debate, it is no great Matter whether you read *relatus* or *relapsus*; all the difference is this, that *relatus* signifies brought back by some external Violence, and *relapsus*, returning voluntarily, or, of itself. The last of these two is therefore, I suppose, most commodious; for as soon as the Force of *Circe's* magical Incantations was spent, presently their former Understanding, Language, and Figure, returned of themselves.

(e) *Satis superque pœnarum tibi.*] Here I read as follows,

Dedi satis superque pœnarum tibi,
Amata nautis multum & in-
stitoribus.

And by this Means, the Sentence, which before was languid, and had a Flaw in it, is now made full and forcible. See a Parallel Phrase at Verse 16. Our *Scoundrel Librarians* have play'd their old Trick here, and omitted it, because the Meter was complete without it.

(f) *Reliquit ora.*] Do but take a View of this whole Passage, and then you will admire the servile Understanding of some Fellows, who, true or false, right or wrong, are resolved to defend any thing that comes from a great Author, at least if they think so.

Fugit

*Fugit juvenis, & verecundus
color*

*Reliquit ossa pelle amicta
lurida.*

Julius Scaliger, a very great Man, took Dislike heretofore at these Words, and says, *Who ever said, that the Colour has left the Bones? Certainly he should not have told us, that these Bones were cloathed with a Skin; but should have taken the Skin off them.* This Censure is very just and plain. Now what do the Interpreters say to this? Some of them are so cunning to hold their Tongues, and skip over the Place dry-shod: Others affirm this to be a Cavil of *Scaliger's*, and thereupon fall a commending and admiring the Words, extolling them to the Skies, only because *Scaliger* does not like them. You see then what a Pass we are come to, and must take such Stuff for fine Poetry which no mortal understands, or which we certainly know to be absurd and ridiculous Nonsense. For why? is not *verecundus color* Red? Must not this be granted on all Hands? Red therefore had left the Bones. But how should it leave a Place where it never was? Who ever heard of Red Bones? Should any one be such a Fool as to contend, that the Bones, when a Man is alive, may be Red; yet, I suppose, a sick Man's Bones, and such a one *Horace* describes here, are not so red as those of one in

Health. *Andromache's* Bones grew cold at the Sight of *Aeneas*. See *Virgil Æn* 3. 307. And so did the Bones of *Euryalus's* Mother, when she heard of her Son's Death. This is well enough; for in a Consternation, or Fright, a cold Shivering will pass through the very Bones, when the vital Heat is gone. Warmth then leaves the Bones; but how must the Body or Mind be affected, when Colour leaves the Bones? This Distemper was certainly never known to *Galen Hippocrates*, and their Followers, but only to *Aristarchus* and the *Sophists*. Besides, *verecundus color* does not signify any Sort of Red, or any where in the Body, but only that of the Cheeks: For no body but a Blockhead, or Numskul, will say, that Blood, a Wound, the Nose, the Brows, or Hair, is cover'd *verecundo colore*, with a modest Colour, but only the Cheeks. What now? did the Colour of the Cheeks leave the Bones? Is this fit to be admired, as coming from a Divine Poet? How much better had it been for you to have wiped this Stain away both from yourselves and *Horace*? which is easily done, because the true Emendation is so soon found out, and so plainly before you; --- *Reliquit ora*; the Colour left the Face, and not the Bones: So I say; for there is the proper Seat of it. See *Ovid Epil. Phyl. Id. Met.*

1. 384. Seneca Hippol.

376. Horace's Complaint is, that *Canidia*, by her Charms, had made him pale, and taken away his jolly Rosy Colour. See *Canace* in Ovid. Epif. 11. *Camilla*, about to die, in Virgil, Æn. 11. 819. But now the Queen's and Magdalen College Copies say *Amictus*, and the Bodleian, *Amictas*. I do not understand this; let others try their Wits about it, if they have more than I. I suppose the Librarians foisted in *Ossa* here, because it is a common Saying, *My Bones are in my Skin*. See *Plautus*, Capri.

1. 2. *Silius Ital.* 14. *Id.*

Lib. 2. But now for Horace to say, *Ora pelle amicta*, seem'd to them to be too harsh and new; though the Face is covered with the Skin as well as all other Parts of the Body; and if you say *Ora pelle nudata*, stript of the Skin, why not *Pelle amicta*, Cloath'd with a Skin?

(g) *Nullum à labore.*] My *Gravian* and two other Copies say, *Nullum ab labore*. See *Terence Hecyr.* Prolog. 2. *Noster Carm.* 3. 17. This is a Trifle, and we ought not to maim the Editions, but for a more substantial Cause.

(h) *O mare & terra, ardeo.*] The Edition and Manuscript *Acron* both say, *O mare, O terra*. This he explains by that in *Terence*, *O cælum, O terra, O maria Neptuni*. This is right. O, repeated, sounds much more vehemently. See *Pliny*, Epif. 1. 9.

(i) *Virens in Ætna flamma.*] The old Editions, and most of the Manuscripts, say *Urens*; to this all mine agree but the *Grævian* and *Queen's College*, which write *Virens*. *Lambin*, *Torrentius*, *Pulmannus*, *Cruquius*, and *Gifanius*, found this same *Virens* in some of their Books. Indeed, if I were under any Necessity of receiving one or t'other of these *LECTIONS*, I should rather be for *Virens*, since no body ever used *Urens* absolutely and intransitively. In such a Sense, they would certainly have used *Ardens*, and not *Urens*. Suppose *Urens* be the same with *Ardens*, where then is the Force and Beauty of this Expression, *Flamma urens in feroidæ Ætnæ*? If it be *Flame* and *Hot*, no wonder it burns. How could he foist in such an idle, redundant, superfluous Epithet? The other *LECTION*, *Virens*, if it does nothing else, does certainly adorn the Place with a new Metaphor, which made some of the Interpreters like it; especially *Nick Heinsius*, that bright Fellow, both here, and at *Ovid*, Fast. 6. 234. Only the Instances he produces are nothing to the Purpose; for tho' Man's Age, by a Metaphor taken from Flowers in Spring, may be said *virere*, to look green, which is a pretty Phrase; yet *Flames* will not therefore bear the same Metaphor, there being no manner of Similitude between them. Those Phrases

Phrases are harsh enough, *sos flamma*, Πυρὸς ἄνθος, *igne & flammis florere*. See Lucretius 1. 898. Id. 4. 451. Statius Theb. 2. 276. But, I beseech you, suppose any lighter sort of *Flame*, as of a *Candle*, a *Gem*, or a little *Fewel*, may, by a bold and successful *Metaphor*, be said to *flourish*, will the same Expression hold good of the *vast Fire* in *Ætna*? Would your Ears bear with an Author, who should say, *florens in Ætnâ flamma*? I cannot believe they would; and yet one is more tolerable than the other; *this*, when used in another Sense, has some Vouchers; the other is perfectly New and Monstrous. It is true, *Heinsius* upon *Ovid*, cites *virens flamma* out of *Martial*; but this most acute Fellow forgets himself; because *Martial* there speaks of *Aurum virens*, and not *flamma*; *Epig.* 12. 15. As to those, who interpret this of the Colour of the *Flames* of *Ætna*, which being compos'd of *Sulphur* and *Brimstone*, are *green*; they may easily be confuted: For the *Flames* in *Ætna* are of no Colour; and those that burst from it, not *green*. To be short; if they would have *virens* in this Place signify a violent, never-dying *Flame*; I wonder they never thought of mending it with a very little Alteration, *virens*? Which Word ought by no means to be despis'd, if the *Copies* would come into it.

See *Car.* 3. 21. *Ovid* *Fas.* 6. 291. *Severus* in *Ætna*. But what need of a Conjecture, since some of the *Torrentian* Copies, one of *Pulmannus*, and another of *Bersmannus*, supply us with *furens*, which is the true Reading? This *Letſion* answers in every Point; it takes a pretty *Metaphor* from the Passions, and according to the Author's Design here, signifies a very violent and raging Fire. See *Æn.* 5. 662. *Æn.* 4. 670. *Geor.* 3. 100. *Æn.* 2. 759. *Seneca* *Med.* 885. *Her.* *Æt.* 1958. But the Poets are most fond of this Word, when, as *Horace* does here, they describe Mount *Ætna*. See *Lucretius* 2. 593. *Severus* in *Ætna*. *Lucan.* 10. 447. *Seneca* *Her.* *Fur.* 106. Id. *Her.* *Æt.* 285. Id. *Hippol.* 190. Besides, the first Letter of *furens* being left out, as usual, in order to be transcribed with Vermilion, the Librarians might easily forge *virens* or *virens*.

(k) *Cales venenis*.] Do but help me over this Place, and I'll thank you kindly. You, O *Canidia*, says he, *Cales officina venenis Colchicis*. What is this? Or, what can it mean? Perhaps *Porphyrion* will tell us; *Horace*, says he, calls *Canidia* a Shop of Poisons. The Modern Interpreters say not a Syllable more than this. But I am afraid, these Words now extant, will produce quite another Sense than they imagine; for if you

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you read it thus, so as to make *Canidia*, or, the Body of *Canidia*, a Shop of Poysons, or to grow hot with Poysons; then it will follow, that *Canidia* was bewitched, and not *Horace*; for he who is said to be hot with Poysons, or to be a Shop of hot Poysons, is rather the Person bewitched, than the Witch or Conjuror; and thus *Horace* describes himself, as hot, set on Fire, grown Gray, Pale, and full of Pains in his Breast, Head, Bowels, and all his Body over; so that he might be called a Shop or Box of Poysons, by the same Metaphor that sick Persons are called *Domicilia Morborum*; see *Arnobius* l. 7. Thus then with a small Alteration we may apply the whole Passage to *Horace*, *caleo venenis*; and thus I should do, if with *Porphyrio*, I thought *officina* was spoken of a Person; but this is a harsh vulgar Metaphor, unworthy of our Author. Why should not *officina* signify the Repository where Inchanters laid up their Drugs? See that of *Medea* in *Valerius Flaccus* 7. 327. *Apuleius* Met. 3. *Seneca*, Contr. 33. Thus *Columella* applies *Vitiorum officinas* to a Place or House, and not to a Person. *Officina venenorum* must therefore be understood not of *Canidia*, but her Habitation, and the rather, because *Gratidia* (for that is the real Name of this Witch) did really keep such a Shop at *Naples*, if, as you ought,

you will believe the old *Scholasts*. If then you take the Passage in this Sense, you ought to correct it thus,

-----Tus, donec cinis, &c.
Calet venenis.

Here the fourth Foot of the first Verse is a Tribachyck, as at Verse 12 and 74. The Sense is as clear as can be; but whether *Horace* wrote this with his own Hand, I leave others to judge.

(l) *Centum juvencos.*] The *Battelian* Copy among the various Lectiōns, makes this an elegant Phrase, *Expiare juvencis*; that is, Whether you demand an Offering of a hundred Beefs. See *Car.* 1. 4. v. 11. and our Notes at large thereupon.

(m) *Voles sonari.*] The *Queen's-College*, the two *Bodleian*, and at first Hand the *Gravian* Copies say, *Voles sonare*; that is, would have me play the following Lies; you are modest, and virtuous, &c.

(n) *Offensus vice.*] Here is an odious *Cacophony* at the ending of these two Lines, *vice, prece*. If I know *Horace*, he would not be guilty of such an *Homoteleton*. Here one of the *Torrentian* Copies comes in time to our Aid, and solves this with *offensus vicem*. Never doubt, but this is Genuine. See *Livy* 8. 35. *Id.* 28. 19. *Id.* 34. 32. *Id.* 49. 3. *Curtius* 7. 4. *Id.* 7. 41.

(o) *Fraterque magni Castoris.*] Consider this Epithet, *Magni Castoris*; if you follow History, you should rather say *fraterque magnus* or *major*; see *Terence*, *Phorm.* 1. 2. *Pollux* was both older and stouter than *Castor*: But the old *Latins* often call *Pollux* by the Name of *Castor*.

(p) *Tusque venter Partumeius.*] *Horace* was never more grossly abused than in this Place; where they would obtrude *Partumeius* upon us, out of some of the worst Copies, a Word taken from the very Dregs of Barbarity. For what does *Venter Partumeius* signify? The Venders of this sad Stuff will tell you, that it is compounded of *Partu* and *Meiere*, and signifies one, who brings forth so easily, that she seems to be only making Water. But what? Does any other Writer use this Word? No. Is it formed by the Rules of Analogy? No. There are some, who from the Dregs of the *Latin* Tongue in its Corruption, produce *Submeies* and *Submeius*, that is, say they, one who pisses a Bed: But this would be fine indeed, if *Horace* were to learn *Latin* of Quacks and Sophists. Besides, we should forgive this sordid vulgar Expression, if there were any Sense in it, or any Wit and Humour; for it is very plain, that our Author lashes *Canidia* here very severely, by way of Irony,

whilst he would seem to commend her; thus he calls her, *Good*, and *Hospitable*, which are Virtues, but he means the direct contrary; and thus he says, *That she was really brought to Bed*, whereas he means that all this was a Sham; and yet he who reads him, would imagine that he was speaking of a true Lying in. That filthy Word *Partumeius* does not therefore agree with this, because it is really and literally a Disgrace, and not a Commendation; and he would do ill to say *Crnore*, which signifies not only real, but hard Labour, and contradicts *Partumeius*, by which *Canidia* is supposed to bring forth, as easily as if she made Water. The true old Reading, *Partumeius*, must therefore be recalled, which is to be found in both the Scholiasts, in all the Editions before *Aldus*, and, as I suppose, in all the old Copies, as the *Blandinian* belonging to *Cruguius*, and all mine, except the *Peter-House*, which is of late Date, and a second-rate Copy. In the *Queen's-College* and *Royal Society*, *Partumeius* was the original Reading, being since eras'd by some senseless Correctors; the *Leyden* and *Loscherian* Editions say *Partumeius*; the *Venetian*, Anno 1490. *Partumeius*; but the true Reading according to most of the Books, is *Partumeius*, the Name of *Canidia's* Son. See *Digest.* 18. 6. 92. *Ibid.* 40. 7. 21. *Lampridius*

Dr. B—'s NOTES. EPODE 17. 19.

Lampridius in *Commod. c. 7.* There, the Interpreters are right in restoring *Partumeius*; for a corrupt Copy of *Torrentius*, says *Partuleius*, by much such another Mistake as we find here. See also *Gruter's Inscrip. 1316. 8. Id. 1382. 7.* *Horace's* Meaning is this, *Partumeius erat tuus venter*, You had a real Child, and not a Supposititious; the old *Gravian Annotator* says, *Partus ventris tui*. It is probable, that this silly Word *Partumeius* was derived from much such another Glossema. That the *Venter* or *Uterus* (*Womb*) is often taken for the *Infant*, you will find from very good Authors. See *Tacitus Annal. 1. 59. Ibid. 15. 23. Quintilian Declam. 177. Digest. 37. 9. Ibid. 5. 5. 3.*

(q) *Quid proderit ditasse.*] Thus say the Editions, whereupon *Porphyrion* observes, That the Sense is doubtful here, and may easily deceive one, because we know not whether this is spoken of *Horace* or *Canidia*. He concludes, that it is spoken of *Horace*, and the Sense of it is this; What signifies it, O *Horace*, that you should make such Presents to the *Pelignian* old Women, to save you by their greater Skill from my *Incantments*? Or why should you drink any stronger Potion in order to save yourself by Death from the Torments I intend to inflict on you? The whole Crew of Interpreters fall in with this Exposition; but I

think we ought to take another Course; for our Author does not tell us any where in the former Part of this *Epoë*, that he had apply'd to other Magicians for an Antidote; neither does it become him, who so severely ridicules this Art, to own that he himself made use of it; much less that he had try'd to poison himself, which contradicts all that he had said; it being his Design to intreat *Canidia* to restore him to his Senses; and put him in Hopes of recovering and living longer. We must therefore apply these Words to *Canidia*, and not to *Horace*, and mend them before we explain them. Instead of *proderit*, the old *Leyden* Copy says *proderat*, and so does the *Magdalen-College*, a reputable Book; and for *sed tardiora*, the old *Venetian* Editions, *Porphyrion* the *Scholiast*, some of the best Books belonging to *Torrentius*, one to *Pulmannus*, and another to *Bersmannus*, and at first Hand the *Queen's-College*, say *sed tardiora*; thus then we must restore and point the whole Passage; thus.

*Quid proderat ditasse Pelignas anus,
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent.*

The Sense is this, as we take it from the preceding Words; Shall you laugh at Magick, and lampoon me, and I not return it? Do not hope to
B a escape

escape so. What signifies it that I lay'd out so much Money in procuring other Witches to assist me, and in mingling a stronger and quicker Poison, if I now let you go unpunish'd? But do not expect, because I call this a Quick Potion, that therefore you shall soon expire, and be freed from your Torments: Your Life shall be prolong'd, in order to increase your Misery. What can be clearer, or more familiar? See Cicero 3. in Verrem. Seneca Præfat. in L. 3. Controvers. Silvanus de Gubernat. Dei Lib. 3. Moreover, that Canidia had several Accomplices in her Witchcraft, appears from Ser. 2. 7. and Epode 5. Some of these are called Saganæ, Veia, and Folia of Ariminum.

(r) *Suppetas doloribus.*] So say the Venetian Editions, but the Lofscherian writes *Laboribus*; to which may Leydon, and some of Lambin's Copies, agree. Both are good; but *Doloribus* seems to be an Explanatory Note upon *Laboribus*, and to have crept into the Text by an Interlineation.

(s) *Pelopsis infidus pater.*] The Venetian Editions say *Infidus*, the Lofscherian *Infidi*; but the Editors, neither here nor above, take any Notice of it, which is wrong; for all my Copies, and those of other Criticks, say *Infidi*. The Guesen's-College and Royal-Society say *Infidus*; but the old Lesson, *Infidi*, is erased. Only the Magdalen-

College and Bodleian write *Infidus* at first hand: We must therefore restore the old Lesson, upon such good Evidence. Indeed both Father and Son were Perfidious. See Ovid. Amor. 3. 12. Statius Theb. 1. 246. Catullus de Nuptiis Pelei. However, in this Verse, the Son ought to have his Epithet, as the Father has his in the next. This is a Decorum very well known among Poets.

(t) *Guttur innectes tuo.*] So say the old, and most of the modern Editions; but a Majority of the Copies, among which are my Grævian, Galean, and four more, say *Nectes*, which is right and genuine. Good Writers say, *Nectere vincla gutturi*, and not *Innectere*, instead of which they write *Innectere guttur vinclis*, which our Interpreters are not curious enough to observe. See Epif. 1. 19. Ausonius, Epig. 23. Pliny Epif. 9. 28. Virgil, Æn. 5. 510. Ibid. 5. 425. Ibid. 8. 60. Ovid Trif. 5. 3. Metam. 10. 378. Claudian 2. Stil. 374. Id. 6. Confu. Honor. 378. Id. 2. de Rapt. Prof. 369. Prudentius Perif. 10. 353. Pfychoch. 357. So that by these Instances, I suppose, you see, that Horace ought to have said *Vinclis guttur innectes*, and not *Vincla gutturi innectes*, according to the Vulgar. None of the approved Authors will rashly venture on this Phrase. I have met with but one or two Instances.

Thus

D. B.—'s NOTES. EPODE 17. 21

Thus *Arnobius*, L. 3. p. 146. Edit. Her. says *Innectuntur*; but his Authority is not very great, and perhaps we ought to read *Nectuntur*. *Silius*, L. 11. 255, says *Meritas innecte*; but this I believe was written by the *Librarians*, and not by *Silius*. Thus I correct it; *Meritas I Necte catenas*, for *Necte catenas* follows at *Ver*. 258. Lastly, *Stattius Theb.* 4. 26, says, *Certant Innectere collo Brachia*; where too we ought, perhaps, to write, *Certatim nectere collo*.

(u) *Vocibus possum meis. Possum crematos.*] Here we ought to read *Possum*, according to the old Editions, and most of the Copies, not one of mine excepted.

(w) *Temperare poculum.*] I like *Pocula* best, as I find it in my *Leyden*, *Zulichemian*, *Queen's*, *Magdalen College*, *Bodleian*, *Royal Society*, and *Peter-house*, among the various Editions. For *Canidia* knew how to make several Sorts of *Philtres*. See *Epode* 5. v. 73. Here then *Pocula* does best, where she boasts of her Art and Power; and by this you avoid a nasty *Homoclepton*, *Poculum*, *Exitum*. See what diligent Puppies the Interpreters are, who take no Notice of a various Lesson here, because they found it so in all the Editions.

NOTES upon NOTES. EPODE 17.

DEinde illud vide, Matres Iliæ unxere, hoc est, omnes Matronæ Iliades.] The Doctor will not suffer *Horace* to say, That the Trojan Matrons anointed the Body of *Hector*; because it is not probable, perhaps not possible, that every Woman in *Troy* should have a hand in this Ceremony: So that, whenever we meet with any of these Expressions in the Classics; The Greeks burnt *Troy*; The Thebans bewailed *Epaminondas*; The Phœnicians delight in Navigation; if we can prove, or only suppose, that any one Greek had not actually a Hand in the Firing of *Troy*; Or that there was so

much as one dry Eye in *Thebes* at the Death of *Epaminondas*; or that there ever was a Phœnician who was not a Sailor, we may legally convict those Authors of Nonsense.

Potius meire, quam parturire videatur.] The Reader must excuse me, because I have not kept close to the Original in translating this Comment. *Potius meire quam parturire. Canidia venter offas suas effundit. Cruor verum partum indicat, &c.* are such Expressions as are only fit to be put into the Mouth of a Commentator upon *Aristotle's* Master-piece, and to be explain'd by a *Fury* of *Matrons*.

L. Hora

Q. Horatii Carmen Seculare.

PHœbe, silvarumque potens Diana,
Lucidum cœli decus, ô colendi
Semper, & culti, date quæ precamur
Tempore sacro :

Quo Sibyllini monuere versus,
Virgines lætas puerosque castos,
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis & celas, aliusque & idem
Nasceris ; possis nihil urbe Româ
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres ;
Sive tu Lucina probas vocari,
Seu (a) Genitalis :

Diva, producas sobolem ; patrumque
Prosperes decreta super jugandis
Fœminis, prolisque nova feraci
Lege maritâ :

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro totiesque gratâ
Nocte frequentes.

Vosque veraces cecinisse Parca,
Quod semel dictum (b) stabilis per avum
Terminus servet, bona jam peractis
Fungite fata.

Fertilis frugum pecorisque tellus
Spiceâ donet Cererem coronâ :
Nutriant fatus & aque salubres,
Et Fovis aura.

Condito mitis placidusque telo
Supplices audi- pueros, Apollo ;
Siderum regina bicornis audi,
Luna, puellas.

Roma



The Secular ODE of HORACE.

Queen of the Groves ! and God of Day !
Long blest, and ever to be blest ;
O hear us, whilst our Vows we pay,
And celebrate the solemn Feast.
Our Boys and Virgins, chaste and young,
For so the *Sibyls* have ordain'd,
Shall to the Gods begin a Song,
The Gods, the Guardians of our Land.
May *Sol*, whose late and early Rays
Are ever Bright and ever New,
In all the Climates he surveys,
No greater State, nor Empire view.
Goddess of Births ! protect our Dames,
And crown their Pains with lovely Sons ;
Thee we invoke by all the Names,
The sacred Names thy Godhead owns.
Give us a Race mature and strong,
And all those sacred Statutes bless,
That guard the nuptial Bed from wrong,
And crown the State with fair Increase.
Thus when the Age comes round again,
Our Songs, and Sports, and solemn Rites,
The crowding *Romans* shall detain,
Three glorious Days, and happy Nights.
The fatal Sisters ! who presage
Th' Events of Things with sure Fore-cast,
With Blessings crown the coming Age,
And make it happy as the past:
Let Fruits and Flocks the Year adorn,
Ceres her yellow Garlands wear ;
No noxious Vapours hurt the Corn,
Nor taint the Streams, nor blast the Air.
Phœbus ! no more in Arms delight,
But let our Youths their Vows obtain :
And thou fair Empress of the Night,
O, *Luna* ! hear our Virgin Train.

Rome

24 Q. Horatii Carmen Seculare.

Roma si vestrum est opus, Illaeque
Litus Etruscum tenuere turmae,
Fussa pars mutare lares & urbem
Sospite cursu :

Cui per ardentem sine fraude Trojam
Castus Aeneas patria superstes
Liberum munivit iter, daturus
Plura relictis.

Dī probos mores (c) docilis iuventa,
Dī senectutis placida quietem
Romulæ genti date, remque prolemque,
Et decus omne.

(d) Quaque vos bobus veneratur albis
Clarus Anchisa Venerisque sanguis,
Impetret; bellante prior, jacentem
Lenis in hostem.

(e) Jam mari terraque manum potentem
Medus, Albanasque timet secures :
Jam Scythæ responsa petunt, superbi
Nuper & Indi.

Jam fides, & pax, (f) & honor, pudorque
Priscus, & neglecta redire virtus
Audet; apparetque beata pleno
Copia cornu.

Augur, & fulgente decorus arcu
Phœbus, acceptusque novem Camenis,
Qui saluari levat arte fessos
Corporis artus ;

(g) (Si Palatinas videt æquis arces,
(h) Remque Romanam, Latiumque) felix
Alterum in lustrum, meliusque semper
(i) Prorogat ævum.

Quaque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curat; & votis puerorum amicas
Applicat aures.

Hæc Fovem sentire, Deosque cunctos,
Spem bonam certamque domum reporto,
(k) Doctus & Phœbi chorus & Diana
Dicere laudes.

The Secular ODE of HORACE. 25

Rome by your Godlike Conduct rose,
When to *Etruria's* happy Shore,
The *Trojans*, rescu'd from their Foes,
Their Gods, their Laws, and Empire bore.
Through Flames, and Toils by Sea and Land,
Their Great *Aeneas* led them on,
And taught his *Phrygians* to command
A People greater than their own.
The Gods! with Virtue bless the Young,
Secure the Old from Toil and Care;
Protect our State, our Race prolong,
And make us rich, and great in War.
Listen, ye Pow'rs! when *Cesar* prays,
Whilst Heifers at the Altar bleed;
Cesar his suppliant Foes shall raise,
And his victorious Arms succeed.
By Sea and Land the vanquish'd *Mede*
Shall humble to the Roman Pow'r;
The *Scythian* shall the Senate dread,
And *Latian* Laws confine the Moor.
Now Honour, Chastity, and Peace,
Vertue, and Banish'd Faith return;
Now Plenty broods a fair Increase,
And fills with Flow'rs her fragrant Horn.
Phœbus by Auguries renown'd,
To whom the *Muses* owe their Art,
Still makes the sickly Hail and Sound,
And does the healing Balm impart.
If he beholds, with equal Eyes,
The Roman State, and *Latian* Force;
Another happy Age shall rise,
And still grow better in its Course.
Of sacred Hills and Shrines possess'd,
Diana shall in Smiles descend,
And listen to the solemn Priest,
And to our prostrate Youths attend.
Whilst all the Gods and mighty *Jove*
Assent to what the *Chorus* prays;
Their Songs shall charm the Pow'rs above,
With *Phœbus* and *Apollo's* Praise.

(a) *SEU Genitalis.*] Here the Interpreters make a mighty Shew of their great Reading and Erudition; but not a Man of them undertakes to give us so much as one Instance from any other Author, to prove that *Genitalis* was a proper Surname among the Romans for *Diana* or *Lucina*, which is the Main of the Matter here in Dispute. But I do not wonder at this; for that Word, when apply'd to other Gods, is used in a Sense quite different from the Meaning of this Place. See *Ennius* apud *Servium*, *Æneid.* 6. 764.

Romulus in calo cum Dis Genitalibus avum Degit.

Where by *Dii Genitales*, *Paulus Merula* understands *Saturn*, *Jupiter*, *Venus*, *Æneas*, and *Mars*; from whom *Romulus*, by a certain Divine Pedigree, was descended, and so begot by them. *Hieronymus Columna* reckons much the same Number; only he imagines that the *Dii Genitales*, properly Speaking, were the same with *Dii Indigetes*, that is, such Gods as had been Men formerly, but were afterwards admitted into the Order of Immortals; of which sort were *Hercules*, *Castor*, *Pollux*, and *Æneas*. Now we are of Opinion, that *Ennius* here meant just the contrary; for by *Di Genitales* we understand Begot-

ten or Natural Gods, and not Adopted Adscititious Gods; such as were born Gods and Immortal by Nature; not such as had laid aside Mortality, and so were translated into the Celestial Order. Now these were twelve in Number, six Males, and as many Females, and are called *Genitum majorum Di.* *Ennius* is said to have put all their Names into this one Distich;

*Juno, Vesta, Ceres, Diana,
Minerva, Venus, Mars,
Mercurius, Jovi, Neptunus,
Vulcanus, Apollo.*

Ennius therefore designed in this Place to let us know, that *Romulus* was not dead, but translated to Heaven, where he was then living among the Immortal Gods. It is certain *Cicero* understood him thus; as appears by his *Tusc. Quas.* 1. 12. where he cites the Place thus;

Romulus in calo cum Dis agit avum.

As *Ennius* assures us, and thereby confirms common Report; for he thought it all one to say, after the manner of the Poets, *Cum Dis Genitalibus*, with the Genital Gods, or to say plainly, and without any other Addition, *Cum Dis*, With the Gods. Whereas the Word *Dii* (Gods) when it stands absolutely and by itself, al-

ways

ways signifies the Gods who are Immortal by Nature. And thus Servius upon Virgil Æneid. 6. 777. explains this very Passage in Ennius; and supposes that by *Dii Genitales* he means *Dii*, The Gods in general. Romulus, says he, according to Ennius, has a Place among the Gods, as well as his Grand-Father Æneas. But now Ausonius is much clearer, and plainly shews you, what the *Di Genitales* mean, in this Distich, which contains the Argument of the 4th Book of the *Iliad*,

*Jupiter interea cum Dis
Genitalibus una
Concilium cogit superum de
rebus Achivis.*

Where Homer himself witnesses, that these were not the *Dii Minores* or *Indigetes*, but the *Di Majores*, or Gods of the first Order; for those eleven Gods whom we have already mention'd out of Ennius, were of the Privy-Council to Jupiter. See Ovid Metam. 6. 72. Plautus in Epid. Act. 5. Sc. 1. Besides it will appear yet plainer from Festus, that the *Dii Genitales* in Ennius were of the Upper-Bench, and not Gods made out of Men. Thus he speaks; *the Genital* (where, as others have already observ'd, you must read the *Genital*) Gods are Aqua, Terra, Ignis, & Aer; for these are the Beginnings of

all Things, called the Seeds or Elements by the Greeks; with these Gods they also reckon'd the Twelve Signs, and the Sun and Moon. This he speaks agreeable to the Doctrine of the Naturalists, who explain'd the vulgar Theology, by way of Allegory, concerning the Planets and Elements; and by these Allegories they always meant the Superior and not the inferior Order of Immortal Beings. But which way soever you interpret the Words of Ennius, whether of this or that Order of Gods, this however you may certainly gather from the Whole, that Diana can never be properly surnam'd *Genitalis*. If you suppose this Word signifies one of the *Di Minores*, then it cannot belong to Diana at all; if it signifies one of the *Di Majores*, then it cannot be apply'd to her only. And the same is the Case with that Inscription *Dis Genitalibus*, which is to be met with in two of Crispina's Medals extant in *Mediobarbus*; for if the Romans had only called *Lucina*, and her Attendants, by that Name; they would not have said *Dis* but *Deabus*. What then shall we do here? We are got into the Dark, and how shall we find our Way out again? To tell you the Truth, I verily believe, nay I am positive, and sure, the Passage is corrupt and unsound. And yet I will but alter it a little, and you shall

shall soon be brought to confess my *Emendation* to be Horace's own Hand-writing.

*Sivetu Lucina probas vocari,
Sen Genetyllis.*

Genetyllis is the Surname of *Diana* in Greek, deriv'd a γενεσις, because she presides over Births. There are some who give this Title to *Venus*, but our Author followed the other sort of Antiquarians. *Suidas* says thus; *Genetyllis* is a Goddess, the Companion of *Venus*, the Author of Generation, so called from γενεσις. Others suppose the *Genetyllides* to be the Attendants of *Diana*, presiding over Births; so called from the very same Greek Word. The Passage in *Aristophanes* cited here by *Suidas*, may be seen in *Thesmophor.* p. 515. See *Id.* in *Nubibus*, p. 62. as also at the beginning of his *Lyisfrata*. Moreover, as some Authors suppose the *Genetyllides* to be the Attendants of *Venus* and *Diana*, and the *Ithyia* to be Part of the Train of *Diana*; So others suppose *Genetyllis* to be *Venus* or *Diana* in Person; and that *Ithyia* is *Diana* appears from the Scholiasts, in their Notes on the above-mention'd Citation from the *Nubes* of *Aristophanes*. See *Etimol. Mag.* But now Horace by *Ithyia* means *Diana* herself in this Ode; and so by *Genetyllis* he means, not θεὰ περὶ τῶν Ἀρεμν, but the very

Ἀρεμν. There is a Passage in *Hesychius* concerning this same *Genetyllis*, which is very remarkable and worthy of our *Emendation*; ΓΕΝΕΤΤΑΛΙΣ, γυναικεία θεός, πεποιημένου τοῦ ὀνόματος παρὰ τὰς γενέσεις, εἰκνύα τῇ εὐρυῇ, διὰ καὶ ταύτη κείνας προσέθεσαν. Where κείνας is certainly a Corruption, and was therefore altered by *Scaliger* and *Mourfins* into κύνας. But tell me, I beseech you, what θεὰ εἰκνύα τῇ εὐρυῇ, Dea similis festo, means? A Goddess like a Feast? Now I would have you mend the whole Passage thus; ΓΕΝΕΤΥΛΛΙΣ --- εἰκνύα τῇ ΕΚΑΤΗ, διὰ καὶ ταύτη ΚΥΝΑΣ ΠΡΟΣΕΤΙΘΕΣΑΝ, *Genetyllis* --- dea *Hecata* similis; quamobrem & huic quoque canes attribuerunt. Here, I suppose, you will own this to be a good and clear *Emendation*. Now *Hecate* is the very same with *Diana*. See *Carm.* 3. 22. We are therefore much in the right, when we mend this Passage, and restore *Genetyllis* upon the Testimony and Authority both of *Suidas* and *Hesychius*. That which gives some Colour to our *Emendation*, is this, that our Author in this Ode, and also in the sixth of the fourth Book, which seems to be the Preface to this, and writ on Purpose to recommend it, does seem to affect the Greek Way of Speaking. Thus he says, *Lenis Ithyia* and *Lenis Agyieu*; which Words were

were at that time as great Strangers to *Latin Ears* as *Genetyllis*. Neither can we believe, but *Servius* and *Porphyrion* read this Passage thus, as far as we can guess from two very corrupt Citations. *Servius* upon those Words, *Casti fave Lucina*, at *Eclog.* 4. By *Lucina*, says he, we mean *Diana*. Thus *Horace* speaks; *Sive te Lucinam probas vocari, seu te penitus Furionem*. Now if you should mend these last Words, which are notoriously corrupt, by clapping in the vulgar Reading, *Seu te Genitalem*, you will go much farther from the present *Lectio*, then if you should correct *Servius* thus, *Seu te Genetyllidem*. *Porphyrion's* Words upon this Place in *Horace* are these, *Ostendit eandem Lucinam & Genitalem deam appellari*. Here I suppose you plainly perceive, that the Words are displaced and out of Order; for if this had been his Meaning, he should have placed his Words thus, *Ostendit eandem deam Lucinam & Genitalem appellari*; but what need was there of *Deam*? Was any one such a Fool as not to know that *Lucina* was a Goddess? It can scarce be otherwise, but that he formerly wrote the Place thus, *Ostendit eandem Lucinam & Genetyllidem appellari*; which Word, because our senseless *Librarians* did not comprehend, but thought it to be a manifest Blunder,

they therefore altered into *Genitalem Deam*. To this we may add the Testimony of our old *Gravian* Copy, where at present indeed we read *Genitalis*, but the fourth Letter (*i*) is inserted by some other Hand, and after a Rasure, the *four* last are inserted; *Genetilis* therefore seems to be the first Reading, which was afterwards scratch'd out; and this is a plain Proof, that *Genetillis* was formerly extant in some of the Copies; for the ignorant Correctors taking this to be a Corruption, changed it into *Gentilis*; and then that vulgar Word *Genitalis* could not give any Offence, and no one could be so senseless and stupid as to hammer *Gentilis* out of so common and well-known a Word, especially too, when the *Metre* was against it.

(b) *Stabilisque rerum terminus servet*. It is not to be thought so wonderful, that both the antient and modern *Interpreters* should run themselves a-ground at this Passage: For; turn it which way soever you please, you can never make good Sense of it, because it is intangled and perplexed with so many Difficulties.

*Vosque veraces cecinisse,
Parca,
Quod semel dictum est,
Stabilisque rerum
Terminus servet, bona jam
peractis
Fungite fata.*

Where first, those Expressions, *Dictum est & servet*, are a Trespas against Syntax; whence *Aldus*, and some of his Followers, in order to patch up this notorious Fault, published *Servat* in their Editions; and this Lession I found in my *Magdalen-College* Copy, and also in the *Royal-Society* at second hand. But all the others, which are the oldest and most authentic, belonging to me or *Crugnius*, or *Torrentius*, *Bersmannus*, or *Pulmannus*, or *Lambin*, do plainly retain *Servet*; and this is farther confirmed by the *Scholias*t and *Servius*. Besides, the very Nature of the *Latin* Tongue requires, that after those Words, *Cecinisse quod*, some Verb or Verbs of a *Subjunctive*, and not of an *Indicative* Mood, should follow; thus *Parca veraces cecinisse, quod semel dictum sit stabilisque rerum terminus servet*. See *Carm.* 1. 32. *Epode* 2. *Epist.* 1. 17. All the best Writers express themselves thus. Farther yet, the Sense is flat, and in a crazy tottering Condition. *Horace* says, *Quod semel dictum est*. But what, I beseech you, does *semel* mean? Where is the Force and Beauty of this Word? It has none, that I can find, as it stands naked and destitute, unless some *Antithesis* would follow, which might raise and give new Life to the languishing Sense here; as if he had said, *Quod*

semel dictum sit & semper stabile permaneat. What does this *Servet* relate to? Nothing. For nothing follows which may be supposed to be Kept, or Preserved. If then, by a very small Alteration of the Words, I can get clear of all these Difficulties, is there any Mortal living so savage and hard-hearted, as not to praise and extol, at least to receive me candidly and courteously? Thus then I mend the Passage;

*Vosquo veraces cecinisse,
Parca,
Quod semel dictum stabilis
per avum
Terminus servet, bona jam
peractis
Fugite fata.*

Here you see *Dictum* is the *Accusative* Case; and I can assure you, that in my old *Gravian* Copy *est* is to be found only in an *Interlineation*, and not in the *Text*; neither does *Servius* so much as mention it, where he commends this Passage at *Eclog.* 4. 47. We are therefore right in rejecting that Word. But if at all Hazards you are resolved to retain it, then, if you will hearken to me, I would have you rectify the Place thus;

*Quod, simul dictum est,
Stabilis per avum
Terminus servet. -----*

Simul

Simul dictum est, that is, As soon as, or, so soon as ever it is spoken. *Simul* and *Semel* are almost every where confounded together by the Librarians, as they very well know, who are used to the Dusting over of old Manuscripts. But the first of the two is best, and most elegant. Then do but consider, and trace the Letters in that *Lesson, que rerum & per ævum*, and I believe you will soon confess, that the Librarians might easily stumble and blunder upon such a Corruption. But now by this Alteration, the Sense is wonderfully raised and improved. *Semel dictum, stabile servetur per ævum*, that is, For ever and ever. This is a fine Phrase, familiar to the best Writers. See *Lucretius*, l. 549. *Servata per ævum*. Here you see *Servata per ævum* answers to *Servet per ævum*. See also *Idem*. 5. 634. *Ibid*. 950. *Ibid*. 62. *Propertius* 4. 2. *Ovid Metam.* 5. 227. *Manilius* 2. 100. *Id.* 4. 291. *Statius Theb.* 1. 362. *Id.* 7. 200. *Silius* 10. 421. *Claudian* 4. Conf. Honor. 284. *Prudentius Peristeph.* 8. 23. *Id.* *Hamartig.* 660. You see then, I fancy, by this time, that my Emendation will make a Shift to stand on its Legs. On the other hand, the *Vulgar Reading* (*Stabilis rerum terminus*) according to common Construction, has quite another Meaning than

Horace here intended. For *Rerum terminus* signifies the End or Accomplishment of Things. And then, what can be the Sense of *Rerum extremitas servat effata parcarum*? Nothing can be more absurd and insipid. See *Seneca Hercules*. Fur. 290, where *Megara* conjures *Hercules*, whom they had long expected from Hell, to return quickly, and bring with him, *Rerum terminos*, that is, The Foundations of the World. See *Rerum terminos* in *Seneca*, *Epist.* 94. *Id.* *Epist.* 90. But now *Terminus* here in *Horace* does not comprehend that Notion, so as to signify the Last the Furthest, but rather something Fixt and Immoveable. Hence *Stabilis terminus* is put absolutely, as it used to be, without having *Rerum* behind it for a Genitive Case. See *Virgil, Æneid* 4. 614. *Lucretius* in three or four Places. *Fatorum terminus* may also be found in *Attius* in *Hecuba*, as quoted by *Priscian*, p. 716.

(cf. *Docili juventa, Di senectuti*.) I should think it very strange, if any Reader, who was either a Poet himself, or a Man of Parts and sound Judgment, should admire this Stanza as much as the rest;

*Di, probos mores docili
juventa,
Di senectuti placida quie-
tem,*

Romula

*Romula genti date remque,
prolemque,
Et decus omne.*

For why? Does he not here mean the old and young Fellows in *Rome*? How then comes it to pass, that he should bring in *Romulam gentem* at the third Line, as if in the two former he had been praying for some other Nation? Besides, the Sentence has a Gap in it, and flags for Want of Nerves and Joints: For *Date* does not stand in the right Place; and, according to this Construction, *Di* ought to be repeated three times. To be short; It is a great while since I discovered, by Conjecture, that the true Reading was this,

*Di, probos mores docilis
juventa,
Di, senectutis placida quietem,
Romula genti date remque,
prolemque,
Et decus omne.*

After this I found *Docilis* in my *Battelian* Copy at first hand, the Letter *s* being since erased by some foolish Corrector, yet so as that you may easily see it, if you keep your Eye close. But *Senectutis* is plainly extant in my good old *Grauian*, *Queen's-College*, *Colbertine*, and two other Copies of less Note. *Bersmannus* found the same in two of his Books; and so, I be-

lieve, the other *Interpreters* might have found it in their Books, if they had not been careless. It is not worth our while to tell you, or use many Words to prove, how much better, plumper, and more elegant this *Lectio* is, than the *Vulgar*. To *Gods*, says our Author, Give the Romans the good Manners of Youth, and the Rest of old Age, Riches, Progeny, and all Sorts of Honour. Where *Juventa* and *Senectus* do not signify Men, according to the *Vulgar* Reading, but the different Times of Man's Life. Besides, the *Battelian* Copy varies the Place thus,

*Di, senectuti placidam
quietem.*

And *Placida*, whenever it occurs in the other Books, is always taken for a *Various* Reading. *Placida* is indeed a standing Epithet for *Quiet*. See *Virgil*, *Æn.* 1. 695. *Id.* 4. 5. *Id.* 5. 836. *Id.* 9. 189. *Varro* apud *Seneca's* *Contro.* 17. and *Epist.* 56. *Boetius* *Consol.* 3. 10. *Senectus* is also often called *Placida*. See *Cicero* de *Senectut.* c. 5. *Seneca* de *vitâ beatâ.* c. 21. It is therefore best to retain *Placida* according to the other Copies and Editions.

(d) *Quique vos bobus.* Here some of the *Interpreters* had rather stay their Stomachs with Chaff, than take a Belly-full of wholesome Food when

it was freely set before them. For thus they follow the Edition of Aldus,

*Quique vos bobus veneratur
albis,
Clarus Anchisa Venerisque
sanguis,
Imperet.*

But now the old Editions, as the two Venetian and the Lofcherian, say *Quaque*, to which the best Books of Cruquius, Pulmannus, Bersmannus, and Torrensius, with my Gravian, Queen's College, at first hand, and two other Copies, agree. Besides, Acron confirms this Reading both in the Edition of 1490, and also the Manuscript. For Fabricius after this corrupted the Place. Priscian, p. 774, says, Bobus is put for Bovibus by way of Euphony. See Horace. *Quique vos bobus veneratur albis*. Thus Putschius published it; but three Manuscript Copies, which I consulted on purpose, do plainly write *Quaque*. Further yet, instead of *Imperet*, which has also corrupted the old Editions, the same Critics found *Impetret* in most of their Copies: Thus did I in my Peter-house, Battelian, and at first hand in my Queen's and Magdalen-College Copies. Thus then I correct it,

*Quæque vos bobus veneratur
albis.
Clarus Anchisa Venerisque
sanguis,*

*Impetret, bellante prior
jacentem
Lenis in hostem.*

Nothing can be plainer than this. Let, says our Author, Augustus obtain of the Gods those Things which he prays for, and intreats at their Hands. Thus the Scholiast upon the Elandinian Copy paraphrased the Place, which was afterwards explain'd at large by the learned Torrensius: On this solemn Occasion Augustus put up his Vows and Prayers for the whole State of Rome, for himself and his Family; and that the Gods would bear him, and grant his Request, the Chorus here prays in the Words of Horace. But now, according to the vulgar Reading, where was the Sense of praying that Augustus might reign? since he had done so in Ease and Safety, without any Competition, many Years before. The other Reading is therefore the best; out of which it was very easy for the foolish Librarians, nay it could scarce otherwise happen, but that they should stumble upon that common Corruption; but the *Vulgar* being so plain and familiar, we can never believe, that they either would or could form the other out of it, which is more abstruse and elegant.

(e) *Jam mari terraque
manus potentes.* Here Romanorum must be understood, as Porphyrio tells us; and thus.

thus the Moderns explain it. I have nothing to say against this; but if any one old Copy would keep me in Countenance, I had rather read,

*Jam mari terraque manum
potentem,*

and understand this as spoken of *Augustus*. See *Serm.* 2. 5. v. 62. *Virgil*, *Æn.* 7. 232. *Ovid Met.* 1. *Claudian*. *Car.* 13. *Prudentius* *Cathem.* 6. 85.

(f) *Et honor pudorque.*] Three Copies belonging to *Pulmannus*, and among mine the *Leyden*, *Grævian*, and *Galean* Copies, say, *Et bonos pudorque*; and this, in our Judgment, deserves to stand, for the Sake of the Euphony.

(g) *Si Palatinas videt
aquas arces.*] Besides the old *Blandinian* Copies of *Cruguius*, and some belonging to other Criticks, my *Celbertine* and *Royal-Society*, with my *Battelian* and *Grævian*, among the various *Lections*, say *Aras*, and not *Arces*. This Reading is also confirmed by *Porphyryon*, who says; Hence it appears, that there had been for some time a Temple built by *Augustus* in his Palace, and dedicated to *Apollo*. His Meaning is; If *Apollo* is pleased with the Altars which are dedicated to him in the Palace. The other Copies, and the old Editions, retain *Arces*; or, as my *Leyden* writes it, *Arcis*. It is certain, the Drawing of

the Letters in *Aras* and *Arces* is so very much alike, that those two Words might easily deceive the *Librarians*, though their Eyes were never so good. Thus in *Cicero*, *Orat pro Balbo*, c. 17. *Qui & veterem illam speciem fuderis Marciani semper omni arce duxerunt sanctiorem*; The Transcribers substituted *Arce* in the room of *Ara*, as *Lambin* well corrects the Place; even in Spite of *Guelihmus* and *Gruter*. On the other hand, in *Tacitus*, *Annal* 11. 23. *Capitolio & ara Romana* may be seen in the *Parchments* instead of *Arce*; for so it is now mended by the learned *Interpreters*. As to this Passage here in *Horace*, both of the *Lections* are good and elegant; so that you can hardly tell which of the two ought to bear the Bell away. It is very true; that there was a Temple erected to *Apollo* in *Augustus's* Palace. See *Epist.* 1. 3. *Propertius* 4. 6. *Ovid Met.* 19. 865, and many other Authors. *Palatinas aras* will therefore do very well. And yet I don't know how it is, but the other *Lesson* pleases me much better; not only because it sounds more *Figurative* and *Poetical*, but also because it comprehends the Temple of *Apollo*, as well as the Palace of *Augustus*. See *Virgil*, *Æn.* 11. 477. *Claudian* *Bell. Gildon.* v. 119. where he speaks of *Palatini colles*, which are often

often called *Arces* by the Poets. See *Id.* in 6 Conf. Honor. v. 617. *Carm.* 12. 19. *Ibid.* 11. Conf. *Stili.* v. 30. *Virgil Geor.* 2. 172. *Id.* *Æneid* 10. 12. *Statius Sil.* 3. 4. *Id.* 4. 4.

(b) *Remque Romanam Latiumque felix.*] This is a doubtful Place, and capable of several Constructions;

*Si Palatinas videt aquas
arces,*

*Remque Romanam, La-
tiumque felix,*

*Alterum in lustrum, meli-
usque semper*

Proroget ævum.

Here the Scholiast upon *Cruquius* says, *Felix* that is *Secundus*, *Propitious*; See the Poet, *Æneid* 1. 334. This is said like a *Senolar*; but since we had *Æquus Apollo* in the preceding Verse, it is not so convenient to have the very same Sense in *Felix* so soon repeated. The Moderns however come off much worse, when they place the Words in the following Order; Let him continue to bless the Roman State, and happy Latium, during another Lustrum, and a more prosperous Age. I will not deny but *Latium* is called *Felix* in another Place. See *Statius Sil.* 3. 3. And yet this *Epithet* is not altogether so commodious here, because it implies that very Thing to be already brought to pass, which the Poet was praying for to *Apollo*. Then besides,

it is plain from that Passage in *Ennius*, *Annal.* 1. whence our Author borrowed this, that *Felix* ought to be separated from *Latium*. See *Varro* apud *Nonium* in *nutritur*. Farther yet, what sort of a Prayer must this be, *Proroget Latium Felix in alterum lustrum*? as if it were sufficient, that the Roman Empire was not to fall in the next five Years? Either I am mightily mistaken, or the Words ought to be construed in quite a different Order, thus: If *Apollo* looks with a propitious Eye upon the Imperial State, the City of Rome, and all Italy; let him prolong the Age to another Lustrum, and make it still more prosperous. Let him, says our Author, prolong, not the Roman State, but the Age; for that these two Words ought to be joined together, is plain from that Passage in *Art. Poet.* v. 364. Thus *Prorogare horam, diem, annos, atatem, tempora*, are frequent and familiar Phrases. *Felix Lustrum* is the same with *Felix Saculum*. *Quintilian Instit.* 8. 6. *Ovid Trif.* 1. 11. *Seneca* in *Apocolocynt.* *Nummi Antiqui.* *Auctor Paganorum* ad *Constantin.* *Lucilius* apud *Gellium*, 4. 17. Here now observe a particular Elegance; *Proroget*, says he, that is, Let him prolong, produce, spin out the Time into another happy Lustrum; Another happy Lustrum! This must

must certainly tickle the Ears of *Augustus*; and it was true and right to let the World know, that the past *Lustrum* was a happy one. His Prayer therefore is, that as the Ages are in Course, every one that is to come may exceed the preceding in Happiness. See *Ovid Fast.* 1. 87, where he speaks of the *Calends* of *January*. *Tibullus* 1. 7, where he speaks of the *Birth-Day* of *Messalla*.

Candidior semper candidiorque veni.

Here we must mend the Place, and write *Redi*, from a Copy belonging to *Achilles Statius*; and thus *Ovid*, in the above cited Place, says *Revertere*.

(i) *Proroget ævum. Curet. Applicet aures.*] It is very plain, as well from this as several other Passages, that it highly betides our *Interpreters* to bring some Judgment as well as Learning along with them. For when they had once found, that both the old *Editions*, and those that came after them, did with one Consent write *proroget, curet, applicet*, immediately the whole Crew of *Interpreters* set their Mark to it, by way of Approbation. But in my Opinion, they are a Pack of tame and servile Fellows; for if *Horace*, as they would have him, should use these Expressions in the way of a

Form of Prayer, he would be guilty of a very foolish Way of Prating. He had already said, *Versè* 33.

Conditio mitis placidusque telo

Supplices audi pueros, Apollo;

Siderum regina bicornis audi,

Luna, puellas.

But now after this, as if he himself had forgot what he had said, or were resolv'd to dun and teaze the Gods with senseless Repetitions, he again prays in the Conclusion,

Quindecim Diana preces virorum

Curet, & votis pueroꝝ amicas

Applicet aures.

Besides, those Vows were already made and finished, neither does he conceive any new ones; for it should seem foolish and preposterous to solicit the Gods to open their Ears to your Prayers, after they are ended. This should have been done at the beginning of your Prayers. When they are just ended, it is too late, and to do it in both Places, is silly and impertinent. But the *Parchments* present us with a much better *Lectiō*, and might have set others right, if they had perused them with Diligence; the four *Plandinian* Copies belonging to *Cruquius*,
one

one of *Bersmannus's* Books, with my *Leyden*, and *Queen's-College* at first Hand, read *prorogat*, *curat*, *applicat*. Moreover, *curat* and *applicat* are to be found in three of *Bersmannus's* Copies, my *Grævian*, *Royal Society*, *Budleian*, and *Battelian* among the various Readings. *Curat* may be also seen in the *Galean*, and at first Hand in the *Magdalen-College*; the old *Scholias*ts do also acknowledge *curat* and *applicat*, tho' they are guilty of a great Absurdity in explaining it, by calling in *fi* from the preceding Lines, by a *Zeugma*, so that the way of construing it is thus, *If Diana minds these Prayers, if she lends a favourable Ear, then let her prolong, &c.* It is indeed a mighty pretty Contrivance to hawl in this same *Zeugma* to their Assistance, like a God in a Machine, in order to lead and conduct them into several extraordinary *Solecisms* and *Barbarities*. And yet they seem to have had some short Glance of the true Reading; for their *Annotation* runs thus, *proroget*, *dilatet*, *differat*; Here one Tense stands for another, *prorogabit*. Certainly whoever wrote this, seems to have written *prorogat*, *dilatet*, *differat*; for if *proroget* were part of a Form of Prayer, it would be silly to talk of an *Enallage* of Time, and explain it by *prorogabit*; on the other hand, if you read *prorogat*, it is not quite so

foolish, though it be not altogether necessary, to explain it by *prorogabit*. Add to this, what *Perpoyrion* says, *If Apollo looks upon the Romans with a favourable Eye, he will make the coming Age more happy.* For thus we read it, *Tribuet in futurum*, in the *Cruquian* Parchments, and not according to the *Vulgar*, *Tribuat futurum*. And this makes it much plainer, that some of the old Critics did heretofore read *prorogat* in this Place; for as for the old *Scholias*ts, they are a Medley patch'd together by different Hands. What need is there of more Words? Since you have so many good Authors to back you, be not afraid to correct the Place thus,

*Alterum in lustrum melius-
que semper*

Prorogat ævum.

*Quindecim Diana preces
viroꝝ*

*Curat, & votis puerorum
amicas*

Applicat aures.

Nothing could be said more true and elegant; for the *Ctorus* in the first Place offers up Prayers for the Roman State and Empire to *Diana* and *Apollo*, for the Prince and People; and after this, being as it were inspired by the Deity, with great Confidence assures the Assembly or Audience, that the Gods had heard their Prayers, and would certainly
D grant

grant their Request; where-
upon they presently add,

*Hæc Jovem sentire Deosque
cunctos*

*Spem bonam certamque do-
mum reporto.*

See *Epist.* 2. 1. v. 134. where
he has this very *Ode* in his
Eye. *Tiresias* speaks after
the very same manner in *Her.*
Fur. v. 571.

*Graviore manes vose & at-
tonita ciet.*

And after a little Pause, he
adds,

--- Audior, vates ait,
Rata verba fudi. -----

See *Statius Silv.* 3. 2. Our
silly *Librarians* seem to have
committed this Blunder upon
a foolish Mistake, which made
them clap in *proroget*, only
because *Horace* speaking of
Apollo, says in the preceding
Verses,

*Si Palatinas videt aquas
arces*

Remque Romanam Latumque.

For they imagin'd with them-
selves, that after *si*, which is
a Particle of *Obtestation*, some
Verb of the *Optative Mood*
must necessarily follow, *Pro-
roget avum*. And thus in-
deed it does commonly fol-
low in the other Poets. See
Virgil Æneid. 2. 536. *Id.*

5. v. 797. But in this they
were strangely mistaken; for
the Poets do not only fre-
quently use this Particle when
they are praying to the Gods,
but also when they promise
themselves that the Gods have
certainly heard them. As
here, *Proroget avum in me-
lius si aquas rem Romanam
videt*. See *Ovid Pont.* 2. 11.
Id. Trist. 2.

(k) *Doctus & Phæbi.*] A
certain Manuscript Copy,
of which *Barthius* makes men-
tion *Adversar.* 38. 18. reads
this Place thus,

*Doctus & Phæbo chorus,
& Diana
Dicere laudes.*

Both of these *Lessions* are
good, as well *Phæbo* as *Phæbi*.
See for this, *Ovid Art. Aman.*
2. near the end. *Tibullus* 1.
3. *Virgil Georg.* 2. 393. And
without doubt, it must be con-
fess'd, that if our Author had
written *Phæbo*, in all Probabi-
lity most of the *Librarians*
would have mistaken it, and
have foisted in *Phæbi*; on
the contrary, if he had written
Phæbi, not one in a hundred
of them would have had the
Sense to alter it for *Phæbo*.
But notwithstanding this,
since all the other *Manu-
scripts* and old Editions do
strangely agree together to
read *Phæbi*, we are of Opi-
nion, that it ought not to
be altered. See *Virgil Æn.*
8. *Id. Eclog.* 6. *Sidonius A-
pollinaris Carm.* 9. v. 226.

NOTE A

Qualis autem precatio esset, Proroget Latium felix in alterum lustrum?] Our Commentator delivers his Sentiments here concerning the Nature of Prayer with singular Judgment and Orthodoxy. *It had been ridiculous,* says he, for Horace to desire the Gods to save and protect the Roman State, during the Space of five Years only. By which remarkable Comment we are given to understand, that all Prayers, which confine the Blessings they implore, to a few Years, or Months, a Week or a Day, are in Proportion impertinent and trifling. He talks of not teasing and dunning the Gods, and therefore, I suppose, he would have this Duty performed with great Ease and Expedition: We might set apart some particular Time, in which to ask of the Gods all Things that we can be supposed to want, and so never trouble them or ourselves with praying any more

Certe quicumque hac scripsit; prorogat, dilatat, differt scri-

psisse videtur.] The Doctor often makes use of a very pretty Fancy, which does him great Service, and that is, when he speaks of *Horace* or some other Author, who does not write as he would have him, to assure his Readers, *That he said otherwise, or should have said otherwise if he had not been a Fool.* But this Trick growing stale, he has now devised a much prettier; for though he owns, that a Writer had said so or so, *Yet it should seem,* says he, *that he says the direct contrary;* and by this pretty Fetch, every Mortal who opens his Lips, must talk on the Doctor's Side, let him say what he pleases. This noble Art of Gueffing at a Man's Intentions, not by what he really speaks, but by what a By-stander is resolv'd he shall speak, may probably in time get footing in the English Tongue; for it takes Place already in all Conversations between Men and Bells; witness that famous Proverb, *As the Fool thinketh, so the Bell clinketh.*



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